

Film Score Blogs [Blog # 55]

Tuesday, October 4, 2016 at 2:24 PM

I happened yesterday to read on a public forum in Facebook that Steven C. Smith is working on a biography of Max Steiner (the King Kong of Golden Age composers). Very interesting....Smith of course wrote the biography of Bernard Herrmann titled *A Heart At Fire's Center : The Life and Music of Bernard Herrmann* released in 1991.

I'm curious to know how the Max Steiner bio will be titled. I suspect (thinking logically based on the Herrmann bio title) that it will be an equally colorful/descriptive first or main title. I just hope that the secondary title is *not* going to be "The Life and Music of Max Steiner" ! :)......unless this time, unlike the Herrmann bio, he actually spends due justice on the actual music of Max Steiner. Rich Littlefield criticized the book on this point in the special Herrmann issue of the Journal of Film Music:

<https://journals.equinoxpub.com/index.php/JFM/article/view/6804/7181>

.....and so did I in various forums at the time. If Smith got rid of the "Music" part (or qualified it more accurately), then the intimate biography "Life" part is fine as it stands. As I said, I think the "Life" biography is good overall (despite a few glaring omissions of focus), but the "Music" designation Smith promised to focus on did not materialize. Critics were expecting reproductions of written music, analysis of the music, and so on. That did not happen. In the *Twilight Time* commentary of the new Blu-ray of JTTTCOTE, Smith in retrospect commented that at 1:22:52 he would've changed the book title, making it much shorter to "Bernard Herrmann: A Life" or something like that. So perhaps that what the upcoming bio will be titled: "Max Steiner: A Life." Hopefully he *does* this time around delve into the actual music, but even if he does not, I would still buy the book. Of course, Max wrote a first draft autobiography titled NOTES TO YOU. It was never officially published although I read in a 1994 Filmus-L post and elsewhere that Janet Bradford planned to annotate Max's autobiography but so far that has not materialized. I have a copy of NOTES TO YOU but I would have loved to read the musicologist's in-depth annotations. I discuss Max's work online in one of my papers:

http://www.filmscorerundowns.net/steiner/ms_astrology.pdf

Earlier I mentioned the dvd of *Journey to the Center of the earth* (1959). Well, lately I've been hand-copying the cues with DELETED music/bars such as "The Mushroom Forest" (dvd 1:32:42 – 1:34:22). This is a real showpiece cue (much like "The Grotto") of 46 bars originally composed for the duration of two minutes and forty seconds reduced a minute, including the deleted first four bars and end Bars 41-46. It appears that the scene was moderately cut, perhaps at least an extended section when Alec first noticed the mushrooms along the path. This is confirmed in the script that initially shows Alec climbing down a shaft before spotting market-sized mushrooms. The screenplay offers more dialog in this general mushroom forest scene but they were not used in the final cut of the film. This cue is quite extroverted and exuberant, a break from much of the earlier somber, introverted music. I am hoping that there will at least be Midi treatments of such music soon.

https://s3.postimg.org/won6327v7/JTTCOTE_Mushroom_Forest_Bars_1_8.jpg

https://s17.postimg.org/w4qqsxqzz/JTTCOTE_Mushroom_Forest_Bars_9_12.jpg

https://s14.postimg.org/nil86r6zl/JTTCOTE_Mushroom_Forest_Bars_13_18.jpg

https://s9.postimg.org/pn8468jen/JTTCOTE_Mushroom_Forest_Bars_19_24.jpg

https://s15.postimg.org/m74jy1d8r/JTTCOTE_Mushroom_Forest_Bars_25_30.jpg

https://s17.postimg.org/6ifnk8mf3/JTTCOTE_Mushroom_Forest_Bars_31_36.jpg

https://s9.postimg.org/tc7x07tan/JTTCOTE_Mushroom_Forest_Bars_37_46.jpg

Another JTTCOTE cue that had many deleted (not used) bars in the final edit of the movie is "The Mountain Top" :

https://s21.postimg.org/oorfdhu5z/JTTCOTE_Mountain_Top_Bars_1_12.jpg

https://s3.postimg.org/4sef7v51f/JTTCOTE_Mountain_Top_Bars_13_27.jpg

Yet another JTTCOTE that I especially would like to see Midi constructed (if not acoustically recorded) is "The Canyon" cue that had a section deleted:

https://s11.postimg.org/al66c32eb/JTTCOTE_The_Canyon_unused_version_A.jpg

https://s9.postimg.org/e4ffs4zbj/JTTCOTE_The_Canyon_unused_version_B.jpg

Next is "Cave Glow" :

https://s22.postimg.org/e28jtys4h/JTTCOTE_Cave_Glow_hand_copied_Bars_1_8.jpg

https://s17.postimg.org/xr0smm20v/JTTCOTE_Cave_Glow_hand_copied_Bars_9_17.jpg

https://s17.postimg.org/o12fgdezz/JTTCOTE_Cave_Glow_hand_copied_Bars_18_31.jpg

Next is "Time Passage" that follows "Cave Glow" but was severely deleted:

https://s11.postimg.org/b79qz5llf/JTTCOTE_Time_Passage_Bars_1_8.jpg

https://s11.postimg.org/prn280uyb/JTTCOTE_Time_Passage_Bars_9_13.jpg

Next is "The Sign" cue:

https://s18.postimg.org/so8weg4dl/JTTCOTE_The_Sign_bars_1_12_hand_copied.jpg

https://s15.postimg.org/rfkgye923/JTTCOTE_The_Sign_bars_13_24_hand_copied_Copy.jpg

https://s11.postimg.org/4d2kq36ub/JTTCOTE_The_Sign_bars_25_37_hand_copied.jpg

Next is "The Ladder" cue:

https://s16.postimg.org/yzid59bp/JTTCOTE_The_Ladder_hand_copied.jpg

Next is "The Entrance" :

https://s21.postimg.org/nothysy8n/JTTCOTE_The_Entrance_hand_copied.jpg

Next is "False Arrows" :

https://s10.postimg.org/7bubrq9dl/JTTCOTE_False_Arrows_Bars_1_12.jpg

https://s16.postimg.org/653uxf48l/JTTCOTE_False_Arrows_Bars_13_21.jpg

I am also working on the unused cues and unused bars of cues (partially used) of THE BRIDE WORE BLACK. Here is "Morane Sealed In" :

https://s14.postimg.org/r782mt3i9/BRIDE_WORE_BLACK_XXII_Morane_Sealed_In.jpg

Next is "Morane Locked In" :

https://s15.postimg.org/rh925zquj/BRIDE_WORE_BLACK_XVIII_Morane_Locked_In.jpg

Next is "The Theatre Ticket" :

https://s21.postimg.org/4hbvigq93/BRIDE_WORE_BLACK_IX_The_Theatre_Ticket.jpg

Next is "The Scarf":

https://s15.postimg.org/iwc23xk23/BRIDE_WORE_BLACK_The_Scarf_Bars_48_52.jpg

https://s9.postimg.org/x4rffpgfz/BRIDE_WORE_BLACK_The_Scarf_Bars_53_57.jpg

https://s22.postimg.org/85eow8thd/BRIDE_WORE_BLACK_The_Scarf_Bars_58_62.jpg

https://s18.postimg.org/wqlg8xnnd/BRIDE_WORE_BLACK_The_Scarf_Bars_63_67.jpg

Next is "Death of Coral" :

https://s18.postimg.org/jnviy7d9l/BRIDE_WORE_BLACK_XIVa_Death_of_Coral_Bars_1_23.jpg

https://s17.postimg.org/7098le1vj/BRIDE_WORE_BLACK_XIVa_Deathof_Coral_Bars_24_30.jpg

Next is "The Phone Line" :

https://s18.postimg.org/l0kdzv2ux/BRIDE_WORE_BLACK_XXVII_A_Phone_Line.jpg

Next is "The Redhead" :

https://s14.postimg.org/syyz2isxd/BRIDE_WORE_BLACK_XXVIII_The_Redhead.jpg

Next is the Finale:

https://s14.postimg.org/w3tkqulu9/BRIDE_WORE_BLACK_XXXXII_Finale_edited_timp.jpg

[Monday, September 12, 2016 at 10 am]:

Yesterday I created two new YouTube videos--this time on Jerry Goldsmith *Star Trek*-ian type music (although not *Star Trek*! :)......

<https://youtu.be/g9aGSMXCPk8> "First Flight" R 5/2-6/1

<https://youtu.be/wLZUsEXsSAo> "Final Flight" R 9/2-10/1



[https://s10.postimg.org/x1wdxniwp/Final Flight Bars 144 153 Copy.jpg](https://s10.postimg.org/x1wdxniwp/Final_Flight_Bars_144_153_Copy.jpg)

On September 9 I created a video on the complete music of "Third from the Sun" episode of *The Twilight Zone*:

<https://youtu.be/6Nh9hjH8Hoc> "Third from the Sun" (Twilight Zone) music...

Besides a hefty dosage of Herrmann music, Marius Constant's "Light Rain" cue was also used several times:

Handwritten musical score for "Light Rain" by Marius Constant. The score is written on a single page with multiple staves. The title "#1005 'Light Rain'" is written at the top. The composer's name "[Marius Constant]" is written in the upper right. The instruments listed on the left are Flutes (2), Oboes (2), English Horn (1), Clars (2), Bass Clarinet (1), Fogs (2), C. Fog (1), Celeste (1), and Harp. The score includes various musical notations such as notes, rests, and dynamic markings. A red box highlights the text "Hand-arranged by Bill W. Rebel" in the Clars section. The score is divided into measures, with some measures numbered (1) through (11) at the bottom. The notation is handwritten and includes various musical symbols and markings.

https://s18.postimg.org/5xl8agctl/1005_Light_Rain_Marius_Constant_Bars_1_11.jpg

https://s10.postimg.org/4u2je1y15/1005_Light_Rain_bars_18_24_29_30.jpg

https://s14.postimg.org/lgy29e0x/1004_Songe_Dream_Rene_Challan.jpg "Songe"

The only written music I do not have for that episode is Jacques Lasry's "Teddy Blues" (CBS 9-68-2). Interesting music! The most-used music in the episode of course is Herrmann's "Time Passage" cue from his so-called Outer Space Suite composed in early December 1957.

(Cont.) "Light Rain"

Handwritten musical score for "Light Rain" (Cont.). The score is written on ten staves, each with a key signature of one sharp (F#) and a common time signature (C). The instruments are listed on the left: Flutes (1, 2, 3), Oboes (1, 2), C.A. (Cello/Double Bass), Cls (Clarinet), B. Clar. (Bass Clarinet), Fags (Fagot), C. Fag. (Cello Fagot), Celesta, and Harp.

The score is divided into measures, numbered 18 through 29. Measure 24 is marked with a red box and the text "[Handwritten by Bill Wehner]". Measure 29 is marked with a red circle and the text "(stop)".

The notation includes various musical symbols such as notes, rests, and dynamic markings. The Flutes and Oboes parts are written in treble clef, while the C.A., Cls, B. Clar., Fags, and C. Fag. parts are written in bass clef. The Celesta and Harp parts are written in treble clef.

Measure 18: Flutes 1 and 2 play a melody starting on F#4, moving up stepwise. Oboes 1 and 2 play a melody starting on F#4, moving up stepwise. C.A. plays a melody starting on F#3, moving up stepwise. Cls 1 and 2 play a melody starting on F#3, moving up stepwise. B. Clar. plays a melody starting on F#3, moving up stepwise. Fags 1 and 2 play a melody starting on F#3, moving up stepwise. C. Fag. plays a melody starting on F#3, moving up stepwise. Celesta plays a melody starting on F#3, moving up stepwise. Harp plays a melody starting on F#3, moving up stepwise.

Measure 19: Flutes 1 and 2 play a melody starting on G#4, moving up stepwise. Oboes 1 and 2 play a melody starting on G#4, moving up stepwise. C.A. plays a melody starting on G#3, moving up stepwise. Cls 1 and 2 play a melody starting on G#3, moving up stepwise. B. Clar. plays a melody starting on G#3, moving up stepwise. Fags 1 and 2 play a melody starting on G#3, moving up stepwise. C. Fag. plays a melody starting on G#3, moving up stepwise. Celesta plays a melody starting on G#3, moving up stepwise. Harp plays a melody starting on G#3, moving up stepwise.

Measure 20: Flutes 1 and 2 play a melody starting on A4, moving up stepwise. Oboes 1 and 2 play a melody starting on A4, moving up stepwise. C.A. plays a melody starting on A3, moving up stepwise. Cls 1 and 2 play a melody starting on A3, moving up stepwise. B. Clar. plays a melody starting on A3, moving up stepwise. Fags 1 and 2 play a melody starting on A3, moving up stepwise. C. Fag. plays a melody starting on A3, moving up stepwise. Celesta plays a melody starting on A3, moving up stepwise. Harp plays a melody starting on A3, moving up stepwise.

Measure 21: Flutes 1 and 2 play a melody starting on B4, moving up stepwise. Oboes 1 and 2 play a melody starting on B4, moving up stepwise. C.A. plays a melody starting on B3, moving up stepwise. Cls 1 and 2 play a melody starting on B3, moving up stepwise. B. Clar. plays a melody starting on B3, moving up stepwise. Fags 1 and 2 play a melody starting on B3, moving up stepwise. C. Fag. plays a melody starting on B3, moving up stepwise. Celesta plays a melody starting on B3, moving up stepwise. Harp plays a melody starting on B3, moving up stepwise.

Measure 22: Flutes 1 and 2 play a melody starting on C5, moving up stepwise. Oboes 1 and 2 play a melody starting on C5, moving up stepwise. C.A. plays a melody starting on C4, moving up stepwise. Cls 1 and 2 play a melody starting on C4, moving up stepwise. B. Clar. plays a melody starting on C4, moving up stepwise. Fags 1 and 2 play a melody starting on C4, moving up stepwise. C. Fag. plays a melody starting on C4, moving up stepwise. Celesta plays a melody starting on C4, moving up stepwise. Harp plays a melody starting on C4, moving up stepwise.

Measure 23: Flutes 1 and 2 play a melody starting on D5, moving up stepwise. Oboes 1 and 2 play a melody starting on D5, moving up stepwise. C.A. plays a melody starting on D4, moving up stepwise. Cls 1 and 2 play a melody starting on D4, moving up stepwise. B. Clar. plays a melody starting on D4, moving up stepwise. Fags 1 and 2 play a melody starting on D4, moving up stepwise. C. Fag. plays a melody starting on D4, moving up stepwise. Celesta plays a melody starting on D4, moving up stepwise. Harp plays a melody starting on D4, moving up stepwise.

Measure 24: Flutes 1 and 2 play a melody starting on E5, moving up stepwise. Oboes 1 and 2 play a melody starting on E5, moving up stepwise. C.A. plays a melody starting on E4, moving up stepwise. Cls 1 and 2 play a melody starting on E4, moving up stepwise. B. Clar. plays a melody starting on E4, moving up stepwise. Fags 1 and 2 play a melody starting on E4, moving up stepwise. C. Fag. plays a melody starting on E4, moving up stepwise. Celesta plays a melody starting on E4, moving up stepwise. Harp plays a melody starting on E4, moving up stepwise.

Measure 25: Flutes 1 and 2 play a melody starting on F#5, moving up stepwise. Oboes 1 and 2 play a melody starting on F#5, moving up stepwise. C.A. plays a melody starting on F#4, moving up stepwise. Cls 1 and 2 play a melody starting on F#4, moving up stepwise. B. Clar. plays a melody starting on F#4, moving up stepwise. Fags 1 and 2 play a melody starting on F#4, moving up stepwise. C. Fag. plays a melody starting on F#4, moving up stepwise. Celesta plays a melody starting on F#4, moving up stepwise. Harp plays a melody starting on F#4, moving up stepwise.

Measure 26: Flutes 1 and 2 play a melody starting on G#5, moving up stepwise. Oboes 1 and 2 play a melody starting on G#5, moving up stepwise. C.A. plays a melody starting on G#4, moving up stepwise. Cls 1 and 2 play a melody starting on G#4, moving up stepwise. B. Clar. plays a melody starting on G#4, moving up stepwise. Fags 1 and 2 play a melody starting on G#4, moving up stepwise. C. Fag. plays a melody starting on G#4, moving up stepwise. Celesta plays a melody starting on G#4, moving up stepwise. Harp plays a melody starting on G#4, moving up stepwise.

Measure 27: Flutes 1 and 2 play a melody starting on A5, moving up stepwise. Oboes 1 and 2 play a melody starting on A5, moving up stepwise. C.A. plays a melody starting on A4, moving up stepwise. Cls 1 and 2 play a melody starting on A4, moving up stepwise. B. Clar. plays a melody starting on A4, moving up stepwise. Fags 1 and 2 play a melody starting on A4, moving up stepwise. C. Fag. plays a melody starting on A4, moving up stepwise. Celesta plays a melody starting on A4, moving up stepwise. Harp plays a melody starting on A4, moving up stepwise.

Measure 28: Flutes 1 and 2 play a melody starting on B5, moving up stepwise. Oboes 1 and 2 play a melody starting on B5, moving up stepwise. C.A. plays a melody starting on B4, moving up stepwise. Cls 1 and 2 play a melody starting on B4, moving up stepwise. B. Clar. plays a melody starting on B4, moving up stepwise. Fags 1 and 2 play a melody starting on B4, moving up stepwise. C. Fag. plays a melody starting on B4, moving up stepwise. Celesta plays a melody starting on B4, moving up stepwise. Harp plays a melody starting on B4, moving up stepwise.

Measure 29: Flutes 1 and 2 play a melody starting on C6, moving up stepwise. Oboes 1 and 2 play a melody starting on C6, moving up stepwise. C.A. plays a melody starting on C5, moving up stepwise. Cls 1 and 2 play a melody starting on C5, moving up stepwise. B. Clar. plays a melody starting on C5, moving up stepwise. Fags 1 and 2 play a melody starting on C5, moving up stepwise. C. Fag. plays a melody starting on C5, moving up stepwise. Celesta plays a melody starting on C5, moving up stepwise. Harp plays a melody starting on C5, moving up stepwise.

#1004 'Songe' [Dream] Rene Chellan

Calme
(♩=80)

Hand-copied by Bill Weckert

(1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) -> (32)

Wednesday, September 7, 2016 at 9:41 am]:

I just posted several times on the Film Music Midi Group on Facebook (see link below) on the Straw Poll thread:

"Perhaps the Straw Poll should have been listed alphabetically--or , say, starting with "H" like in "Herrmann" ! :)

I of course choose Herrmann (a very close 2nd is Max Steiner) mainly because he's my favorite composer. He also has a very big fan base (unlike Steiner) and is arguably one of the Top Five (if not Top Three) most influential Golden Age composers. Moreover, there is STILL a good deal of Herrmann's music that was never performed (such as the Box 109 Americana material at UCSB circa 1945, give or take five years). Much of his *Desert Suite* was never heard, etc (I can add many other items). So there is a wealth of material available as a World Premiere performance, of course lending it far more easily

available for Midi constructions since cd producers will not spend the money \$\$\$\$ on relatively obscure works--even if it is by an esteemed composer such as Herrmann. This especially applies to the obscure television works unless it has a strong name recognition such as the *Alfred Hitchcock Hour* and especially *The Twilight Zone*. Marek is definitely on the right track when he does Midi performances of Herrmann's *Endless Night* because that music is not readily available anywhere (except of course in the movie itself). It was never released on cd. So it makes more sense to invest this much time & effort in creating Midi-recordings of unreleased scores or cues, not those that already readily exist acoustically in recordings by real orchestras. I really like Midi when well-done (such as when Markus long ago did some cues for my Herrmannesque score for *The Birds*), and really appreciate Midi when music is not yet available on cd or streaming as an acoustically-performed sound (as intended by the composer in most cases). Again it is like a World Premiere event, hearing the music for the very first time! That makes listening much more interesting as an event. OR, as another idea, make midi performances based on other instrumentation/orchestration, see? For instance, if Herrmann's *PYSCHO* was re-orchestrated for, say, the woodwinds only, that would be interesting. Herrmann often self-borrowed his music and then used different orchestral palettes for the same music. When I did the orchestrations for the Box 109 sketch material by Herrmann last summer, many times I wrote different version for different choirs of instruments. I'll see if I can easily find an example to image below....So there are a lot of interesting possibilities for Midi-constructions. "

<https://www.facebook.com/groups/174826502916437/>

NOTE: Scroll down to the end pages of this blog for other early September posts...

Wednesday, July 27 at 11:38 am PDT

I was looking at Gaetano Malaponti's Facebook site, *The Film Music MIDI Group* about an hour ago and came upon his new project on reconstructing the 1958 Hammer film score to *Horror of Dracula*. James Bernard of course is the composer. Here below are the links to that Facebook closed group and to a YouTube presentation of the Main Title in the movie itself:

<https://www.facebook.com/groups/174826502916437/>

<https://www.youtube.com/watch?v=jOliJskzVfY>

I was inspired to write a Herrmannesque-style Dracula motif that is also three-note based. James Bernard theme demonstrates the classic syllable-based device. In this case, it is the three-note basic motif of "Draaaaaaaaa-cu-laaaaa." Go to the YouTube presentation to hear it.

I managed to write three preliminary sketch bars of my own Herrmannesque version. As I wrote in a reply to the Midi group:

"This stimulated my composing juices (not blood! :) to write this sketch idea of the Dracula theme if done in a Herrmannesque manner. Nice dissonant D [for Dracula] Dominant 7 b5th chord. Later I can use a pattern using that to Db aug (Db/F/A) and also C# dim 7th (C#/E/G/Bb)...Notice of course the two tritones inherent in the chord.....After all, Dracula is not a nice guy!"

As I will discuss shortly, I just finished writing a Herrmannesque score for Friedkin's *The Exorcist* (1973). There I also centered on "D" root note chords (*D* as in "Demon" or "Devil") but especially the D dim 7th chord (D/F/Ab/Cb). That chord has too inherent "devilish" tritone intervals in its structure (I explained that in my rundown paper of this score that is now online). The D Dominant seventh flat 5th (D/F#/Ab/C) also has two inherent tritones in its structure. Root D up to Ab is a d5 (dim 5th) tritone interval, and F# up to C is a d5 tritone interval. I believe Herrmann would have done something like this if he had a chance to score this 1958 British film.

https://s32.postimg.org/496o87lid/Horror_of_Dracula_herrmannesque_theme.jpg

Horror
DRACULA (Herrmannesque score) Theme

7-27-2016 Bill Warbal

(Hämmer)
♩ = 55
Largo (molto pesante)

4 Basses (b1)
C.B. Cl.
4 Flutes
2 Clarinets (a2)
Trp (a)
Trb (a)
Pos
4 Tubas
U

mf (1) (2) (3)

Carta NO. 24

At any rate, I was simply being on-the-spot spontaneous, and I rather doubt if I will pursue this any further--although I still have a few other music ideas for such a Herrmannesque score. James Bernard already wrote an excellent and distinctive score for a classic horror film. I simply was thinking in terms of an alternate universe where that assignment was given to Herrmann. How would he have approached it? Of course I can imagine Herrmann being selected to write a score for *The Big Country* that same year (although I love the Jerome Moross score), *Bell, Book & Candle*, *A Touch of Evil*, even (stretching it a bit) *The Crawling Eye!* :)....Some scores in 1958 I would just leave well enough alone such as Max Steiner's both rousing and

lovely-themed music for *Darby's Rangers*, Tiomkin's *The Old Man & the Sea*, Mario Nascimbene's score for *The Vikings*, and several others. I wish I was able to study the full score of *The Vikings* but I do not know where it is being held.

Now: As mentioned earlier, I did indeed finish my Herrmannesque score to *The Exorcist*. I started it relatively quickly after completing my Herrmannesque score to Disney's *20,000 Leagues Under the Sea*. I wrote a Part I paper on the latter, and just finished yesterday my Part II rundown paper of that score. I couldn't complete the rundown in Part I simply because I hadn't finished the score yet! I decided to update my Film Score Rundowns original site *early*, so to speak, in order to better present other papers, make important changes, and so forth. If I did wait a few weeks, then I could've given links to five of my *20,000 Leagues* score as Midi audio presentations that Gaetano so graciously created. I linked the YouTube videos on my Part Two paper but can offer them here immediately below:

<https://youtu.be/zsFBMt5nIOM> I Prelude

<https://youtu.be/9D0eEtDRefI> II The Explosion

<https://youtu.be/pHwwcFXuOx8> III The Street Fight

<https://youtu.be/QpOB4VABrj0> IV The Wharf

<https://youtu.be/I4NZ-8q3LsI> V The Drawing

That is all that is available at this writing. If more shows up before I update with FSR site with this blog and new papers (Pt II *20,000 Leagues Under the Sea* and also *The Exorcist*) then I'll add them here.

I started the Part II paper on cue XXIII "Rorapandi Prison Camp." Anyway, once this site is updated in August (early September at the latest), then you can easily access the two papers on the Front page:

<http://www.filmscorerundowns.net/>

<http://disneyscreencaps.com/20000-leagues-under-the-sea-1954/1>

Another interesting development is that a cyber friend/composer-colleague over the years just recently created in Midi format renditions of Herrmann's *Endless Night* cues. I made unlisted YouTube videos but he himself publicly put links on the Bernard Herrmann Society site on Facebook on July 12th for fans to enjoy.

<https://www.facebook.com/groups/HerrmannSociety/>

I wanted the reader to hear these excellent midi renditions so I decided to link the page immediately above, although I no longer post on any of the Bernard Herrmann Society sites (especially *Talking Herrmann*). I still strongly object about its (unfortunate, IMO) consultant connection to Stylotone record label representing the Herrmann Estate regarding *Twisted Nerve* (see my prior Blog #54) and agreeing to the no-cd-only option for *Twisted Nerve*. There really should be a separation between artistic official appreciation site (say, "Church") and hard-nosed business/Estate (say, "State"). Managements should not be in both entities or influencing/supporting each other. It looks unseemly. Management (or co-management) of any Appreciation site can not & should not try to speak for many or most of the fans (say, those who really want the cd-only option of *Twisted Nerve* but obstinate record label management representing the Estate refuses to do so). The co-management individual(s) of an Appreciation site should not try to defend the Estate management's business decisions on the site's forum (especially if most of the fans/members object to a restrictive policy--i.e. no-cd-alone policy)--and especially if that individual or individuals happen to be friends and even business associates together. Any Estate should completely stay away from the Appreciation site, and the Appreciation site management should completely stay away from the Business side--or at least keep it positive or neutral (no undue influencing or siding with one or the other or legal threatening on a public forum!). Of course they can do what they want but I refuse to post, contribute or help anymore. Incidentally, the BernardHerrmannEstate dot com site is *still*

"Under construction" after quite a long time (since early 2014, just now checked it via Internet Archive). Curious neglect.....

[Postscript August 21, 2016]: Just noticed this addition of the *Film Score Monthly* Thread posting, page 37:

<http://www.filmscoremonthly.com/board/posts.cfm?forumID=1&pageID=37&threadID=114145&archive=0>

Note the December 23, 2008 legal cease & desist letter (in effect) on behalf of the Herrmann Estate to a cd label. Verrrrryyyy interesting....The Herrmann Estate appears to be very litigious & creepy in effect according to many of the FSM discussion board responses. Obvious case of an Estate apparently legal-threatening someone on a public forum (rather tasteless & unprofessional bullying in the opinion of posters). This perhaps reinforces many of those people's gut feeling--stay away from TBHE, don't buy their Stylotone packages, and even stay away from their sanctioned societies. [end 8-21-2016]....

[Sept 4, 2016]: In the "Marnie (Herrmann) - 7" Vinyl EP [STYLOTONE]" thread...
<http://www.filmscoremonthly.com/board/posts.cfm?pageID=2&forumID=1&threadID=114545&archive=0>

....I noticed several posters lamenting that Styltone is a "joke" and sarcastically commenting that the Herrmann Estate person handling the music must be getting paid a lot making "bad decisions"! :)

Anyway, here below are direct links of a few Midi performances:

<https://youtu.be/DhlILnEmhB8> I Prelude Endless Night

My composer friend with the Midi equipment hasn't added anything new in over two weeks, so I hope he has not given up on constructing more admirable cues of the score. Otherwise, enjoy what you have! "Count your blessings" is an ages-old dictum! :)

<https://youtu.be/jPHKaTReLb0> XI The Cats

<https://www.emipm.com/en/us - /browse/labels/KPM/224>

Click on track # 4 "Crime Doesn't Pay" archival cue by Jack Beaver. Nearly a perfect cue. This cue was often used in *The Adventures of Superman* on tv starring George Reeves. I talked about this music in earlier posts but the EMI site had changed (new url). Tracks # 5 "Where Danger Lurks" and also #7 "The Sword of Damocles" were also used in the classic series 2nd season.

EMI

Labels

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KPM Music / KPM Main Series
KPM 224
Archives 6 - 1940s And 1950s
 A compilation of distinctive sound recordings selected from the Francis Day and Hunter, Conroy and KPM Music libraries.
 Released on 20-04-1994

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- 1. News Reel** Main version 02:35
Bright, typical news round up. (Archive recording)
Composed by: Len Stevens
- 2. City Desk** Main version 00:51
Bustling Fleet Street activity. (Archive recording)
Composed by: Ronald C D Hanmer
- 3. Pathé News Fanfare** Main version 00:14
Famous news fanfare. (Archive recording)
Composed by: Stanley Black
- 4. Crime Doesn't Pay** Main version 02:49
Epic drama and adventure. (Archive recording)
Composed by: Jack Beaver
- 5. Where Danger Lurks** Main version 01:33
Dramatic tension building to climax. (Archive recording)
Composed by: Ronald C D Hanmer
- 6. The Crime Busters** Main version 01:14
Sleazy, big band detective theme. (Archive recording)
Composed by: Ralph Bollinger
- 7. The Sword of Damocles** Main version 02:56

<https://www.emipm.com/en/us - /browse/labels/KPM/504>

Go to track # 29 "Lost in a Fog" cue in the link immediately above by Ronald Hanmer. This cue was also used extensively in the Superman series. Go also to track # 31 "Arctic Wastes" by Jack Brown, similarly used in the series.

EMI

Labels

- New Releases
- AV Music Publishers
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KPM Music / KPM Main Series
KPM 504
The Sidney Torch Archives 1
 Classic archive recordings from the New Century Orchestra, conducted by Sidney Torch. Also see KPM 505 CD.
 Released on 21-10-2002

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<http://www.killertracks.com/-/browse/browsed-results.aspx?SelectedCD>

On the search section, write "Atmosphere Archive" or "John Foulds" or "Frederick Charrosin" or "Tell-Tale Heart" or "Eerie Night." Then go to # 8 "Eerie Night" by Frederick Charrosin. Excellent moody cue also used in the Superman series.

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- BPM Score Music Series
- Chronic Trax
- Chuck D Presents
- Classical
- Greatest Hits
- Immediate Music

Back to Atmosphere Archive

Drama & Heritage
AACD-5
Album Category
Archival/Historical Recordings, Era: 1940s, Film Music Styles
Description
1940's - Horror, Adventure, Military, Romance.

Add to current project
Print track list
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Download entire album all edits

Drama, Adventure

1	Dramatic Tone Poem	Large Orchestra, Powerful.	Granville Bantock [PRS]	Atmosphere Music Ltd [PRS]	   
2	The Film Opens	Strong sweeping theme, famous from US TV Series 'The Eleventh Hour'.	King Palmer [BMI]	Atmosphere Music Ltd [PRS]	   
3	Prelude to Adventure	Grand Opening, Calm Then Building up.	King Palmer [BMI]	Atmosphere Music Ltd [PRS]	   
4	Prepare for Action	Faster pace, exciting chase.	Edward Carner [PRS]	Atmosphere Music Ltd [PRS]	   
5	Tragic Prelude	Dramatic tension & emotion.	Norman Denuth [PRS]	Atmosphere Music Ltd [PRS]	   

Suspense, Horror

6	Cobweb Castle	Classic haunted house & suspense.	Granville Bantock [PRS]	Atmosphere Music Ltd [PRS]	   
7	Sea Menace	Danger. Threatening storm.	Clive Richardson [PRS]	Atmosphere Music Ltd [PRS]	   
8	Eerie Night	Sinister Tension.	Frederick Charrosin [PRS]	Atmosphere Music Ltd [PRS]	   
9	Tell-Tale Heart	Suspense & stealth.	John Foulds [PRS]	Atmosphere Music Ltd [PRS]	   
10	Terror Effect a	Simple Horror Sting.	Peter Dennis [PRS]	Atmosphere Music Ltd [PRS]	   

Then go to track #9 "Tell-Tale Heart" by John Foulds. Another quite excellent cue used in the Superman series.

In May, Lee Darkin Miller presented on YouTube his music for the Burning Gas Station scene of Hitchcock's THE BIRDS:

<https://www.youtube.com/watch?v=NKtp3mZZnBE>

And here is my Herrmannesque rendition composed in 1995 I believe:
<https://vimeo.com/131063732> XIII The Burning Station

Here below is the link to a David Rose cue meant for FORBIDDEN PLANET. Hmmm. Maybe I should seriously think of writing a Herrmannesque score for that movie?.....

<https://www.youtube.com/watch?v=uqEfuELtEpA>

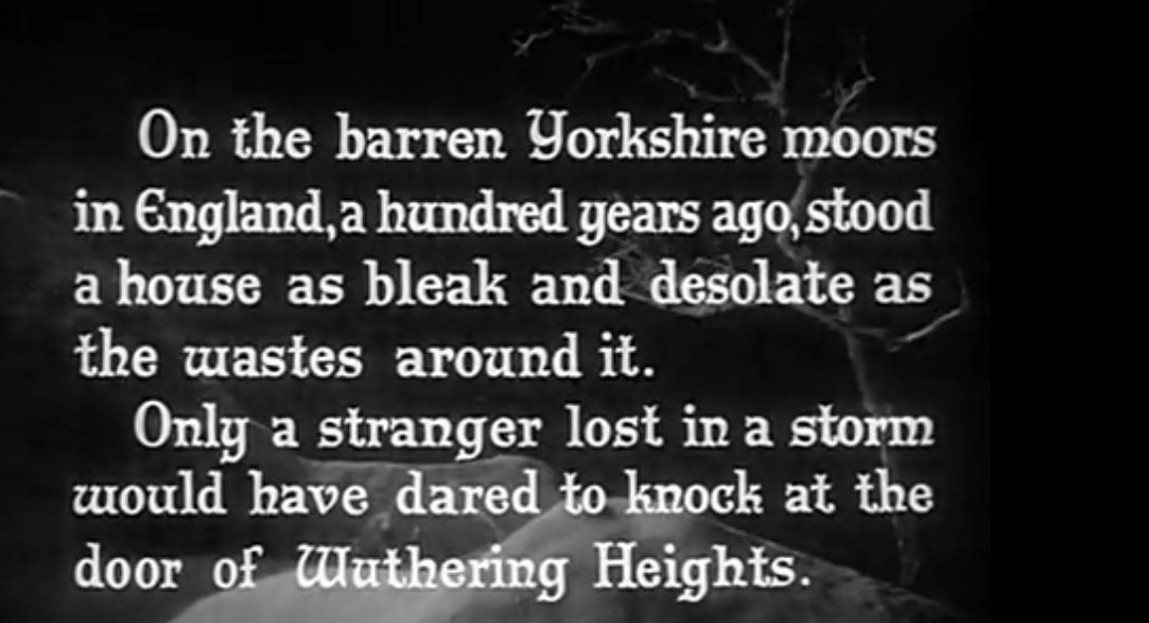
"Darth by Darthwest" cute & clever video:

<https://vimeo.com/166006200>

Fortunately the twain shall never meet! I prefer the classic as its 1959's standing and effects! But I *did* enjoy the subtle and clever "UFO Stop" sign next to Cary Grant!

[http://the.hitchcock.zone/wiki/1000_Frames_of_North_by_Northwest_\(1959\)](http://the.hitchcock.zone/wiki/1000_Frames_of_North_by_Northwest_(1959))

http://www.dailymotion.com/video/x3hdh19_wuthering-heights-1939-laurence-olivier_shortfilms



On the barren Yorkshire moors
in England, a hundred years ago, stood
a house as bleak and desolate as
the wastes around it.

Only a stranger lost in a storm
would have dared to knock at the
door of Wuthering Heights.

P1
(page 1)

"Wuthering Heights" | M.T. & Foreword

Comp. & Arr. Fred New
orch.: Ed Powell

Con 8va

Brass

Viols

Stas. + Wb.

F G H I J

Hand-copied by Bill Wrench

<https://s31.postimg.org/n4r60n74b/MDS17583.jpg>
<https://s31.postimg.org/cz8amt1wb/MDS17584.jpg>

Handwritten musical score for a piece titled "Withermy Heights". The score is written on three systems of staves, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into sections by double bar lines and numbered measures (1 through 11). The tempo/mood is marked "ANDIS Maes toso". The instrumentation includes "HARP." and "ALLEG." (Allegretto). The score is hand-drawn and includes a red bracketed note: "Hand-copied by Bill WROBEL".

Withermy Heights

ANDIS Maes toso

HARP.

ALLEG.

Hand-copied by Bill WROBEL

8 9 10 11

Distant Drums

33 Staves / Capon's music service

remain Title and Scene

(Facts) Max Sterns
arr. Leonid Raab

3 Fls
Ob
EH
CLS
Bar. Sops
Fag. C.F.
Hns
Tpts
Pos
Tuba
D.D.
Hp
pno
Pnc
(12) Vlns
(4) V
(4) VC
(2) Bass

Handwritten musical score for "Distant Drums". The score is written on 33 staves, including woodwinds, brass, strings, and percussion. The title "Distant Drums" is written at the top left. The arranger's name "arr. Leonid Raab" is written at the top right. The score is marked with various musical notations, including notes, rests, and dynamic markings. The bottom of the page features a logo for "JUDY GREEN MUSIC" and the address "Hollywood, CA 90028 (213) 466-2491".

JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491

M-328 (handwritten) by B. H. Arnold

http://www.dailymotion.com/video/x2beaq2_1951-distant-drums-gary-cooper_shortfilms

https://s31.postimg.org/dhh87fsx7/Distant_Drums_M_T_Bars_1_10.jpg

Handwritten musical score for "D. Drums" (March) by Bill Winer. The score is written on yellowed paper and includes parts for various instruments and voices. The title "D. Drums" is written in large, bold letters at the top left. The word "March" is written in a smaller, cursive font to the right. The score is divided into measures, with some measures marked with circled numbers (74, 75, 76, 77, 78, 79). The instruments listed on the left include FL (Flute), Ob (Oboe), E.H. (English Horn), C.S. (Clarinet), 4, 5 & 6 (Clarinets), Fag (Fagot), C.F. (Contrabassoon), Hrn (Horn), Tpt (Trumpet), Pos (Posaune), Tuba, S.D. (Soprano Drum), Hp (Harp), pno (Piano), Vln (Violin), V (Viola), VC (Violoncello), and CB (Cello). The score includes various musical notations such as notes, rests, and dynamic markings like "mf" (mezzo-forte) and "p" (piano). The bottom of the page features the text "JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491" and "M-329".

Handwritten musical score for "D. Drums" (March) by Bill Winer. The score is written on yellowed paper and includes parts for various instruments and voices. The title "D. Drums" is written in large, bold letters at the top left. The word "March" is written in a smaller, cursive font to the right. The score is divided into measures, with some measures marked with circled numbers (74, 75, 76, 77, 78, 79). The instruments listed on the left include FL (Flute), Ob (Oboe), E.H. (English Horn), C.S. (Clarinet), 4, 5 & 6 (Clarinets), Fag (Fagot), C.F. (Contrabassoon), Hrn (Horn), Tpt (Trumpet), Pos (Posaune), Tuba, S.D. (Soprano Drum), Hp (Harp), pno (Piano), Vln (Violin), V (Viola), VC (Violoncello), and CB (Cello). The score includes various musical notations such as notes, rests, and dynamic markings like "mf" (mezzo-forte) and "p" (piano). The bottom of the page features the text "JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491" and "M-329".

Go to 2:02 for the start of Bar 74...rousing section!
https://s32.postimg.org/gja7vjh0l/Distant_Drums_M_T_Bars_74_79.jpg

Cont m7. (P.19)

Distant Drums

(1.70) (R.15)

(44) *atempo*

FLS

Obue

CH

I

CLS

II

U.S. CLS

F. CLS

C.F.

Hns

Tob

P.S.

Tob

SND

PNO

VL

V

VC

CB

hand-rep'd by Bill W. 11

(80) (81) (82) (83) (84) (85) (86) (87) (88)

KIDY GREEN MUSIC Hollywood, CA 90028 (310) 462-2401

[https://s31.postimg.org/n7bi6xcaz/Distant Drums M T Bars 80 88.jpg](https://s31.postimg.org/n7bi6xcaz/Distant_Drums_M_T_Bars_80_88.jpg)

<https://youtu.be/vvOtIPq-l1Y> Wendy's Tea

A handwritten musical score on aged paper for a piece titled "Wendy's Tea". The score is written for a piano (HP) and includes a section for "Danby's Ranges". The notation is in treble and bass clefs, with various musical symbols such as notes, rests, and accidentals. The score is divided into measures, with some measures containing multiple notes. The title "Wendy's Tea" is written in the top right corner. The score is marked with circled numbers 1 through 7, and a key signature of D major is indicated at the bottom left. The notation includes various musical symbols such as notes, rests, and accidentals.

Delightful melody from the melody master, Max! D (again, as in "Delightful!) maj (D/F#/A) initially.

https://s31.postimg.org/vmwhaeuuj/5_pt_1_Bars_1_7_Wendy_s_letter_tea.jpg

https://s32.postimg.org/j8hvhqth1/5_pt_1_Bars_8_18.jpg

https://s31.postimg.org/6xhq4uwe3/5_pt_1_Bars_19_22.jpg

https://s32.postimg.org/94ei73jth/5_pt_1_Bars_29_32_Good_Morning.jpg

cont 5/11 Wendy

Hr

Col

Sx

Vl

(8) (9) (10) (11) (12) (13)

(Hand-copied by Bill Wachel)

Hr

Col

(14) (15) (16) (17) (18)

Vl

(14) 15 16 17 18

Tutti

5/1 ant (2)

Fls

Barby's

CL

Hr

00:41:05 DVD) Hank gets cup + wangles up

W

V

V

CH

(19) (20) (21) (22)

6M7/G6(Em7) (Hand-copied by Bill W. Hol)

Wendy's Good morning! It's a beautiful morning!

Fl

(511)

Obs

Cl

Hr

Fag

Tr

HP

VL

VC

CB

Handwritten notes and musical notation on staves, including circled numbers (29, 32) and a circled "Ruff".

Handwritten note: Handwritten, by Bill (washed)

82
Dittman
Reel
"I don't mind baby, I'm loaded"

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H9
H10
H11
H12
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H14
H15
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Dmaj - 1st

[Thursday, July 28, 2016 2:01 pm]

Actually I resumed my new blog here about an hour or less ago but editing the previous pages.

I wanted to read up more on James Bernard's approach to music, so I googled it via Google Books. Here is one book by David Huckvale published in 2008 titled "Hammer Film Scores and the Musical Avant-Garde." On pages 3& 4 in the Preview text on Google (see the image below in the next page), discussion focused briefly on how James Bernard's "approach anticipated Bernard Herrmann's music for *Psycho*...For that film, Herrmann exploited the clash of false relations and major and minor seconds just as Bernard had done before him...."

Actually, Herrmann exploited or self-borrowed for *Psycho* an Early Work piece written 25 years before titled *Sinfonietta for String Orchestra*. So Herrmann was doing that approach before James Bernard as well as repeated in some of his radio works for early CBS--although it was not utilized for a movie by Herrmann until *Psycho* (maybe in a smaller degree in *Day the Earth Stood Still*). So, in terms of a technicality, James Bernard utilized these dissonant approaches *earlier* for a movie than Herrmann did in the same overall approach. I'll recheck all this later.

I liked the music by James Bernard. His signature style with the strings are especially noteworthy and grabs the listener's attention. I remember how I really liked his strings cues for *X--The Unknown* starring Dean Jagger (whom I like a lot). *Quartermass Experiment* was also impressive. Good composer! But Bernard's overall style is not exactly what I would call "predominantly Romantic style" as Huckvale wrote on page 1 of the Introduction. It is far more "modernistic" in certain terms. Herrmann's approach is definitely Romantic in character in most cases (certainly since his Early Works except in specific cases like *Psycho* that needed a far more disturbed and removed music approach). So, while I appreciate Bernard's works (just as I am impressed with Searle's avant-garde works for films), he would definitely not be in my Top Ten list of Favorite Composers. Herrmann and then Steiner would be my top two in that list. I just cannot stomach a steady or daily diet of James Bernard, whereas I can feast on Herrmann & Steiner every day!

From the "Introduction" of Huckvale's book....

The Quatermass Experiment was the first film score by James Bernard, and with only strings and percussion at his disposal he brought some remarkably avant-garde sounds of his own to the audiences who sat, terrified, in their cinema seats. Though Bernard was not an advocate or an admirer of serialism, let alone Boulez' particular variety, his score for *Quatermass* nonetheless anticipated another trend that would become very fashionable in contemporary music circles in the 1960s. This was the tone cluster, a technique eventually made famous by Polish composer Krzysztof Penderecki. As Bernard himself explained:

I give full marks to Hammer and to Anthony Hinds [producer of *The Quatermass Experiment*], because he encouraged this. They never raised their eyebrows at the comparative weirdness of the sounds. I'd never even heard of Penderecki at that stage. In fact, I've always found atonal and twelve-note music to be unappealing. I have a thing against it, but then I found myself doing the same kind of thing — it was the sort of sound I needed for the film — all from nobody's influence.⁴

From a purely cinematic point of view, Bernard's approach anticipated Bernard Herrmann's music for *Psycho* (dir. Alfred Hitchcock, 1960). For that film,

Herrmann exploited the clash of false relations and major and minor seconds just as Bernard had done before him. In *The Quatermass Experiment* Bernard also created considerably advanced tone clusters out of superimposed sevenths on *tremolo* strings, an effect that makes a great impression when the astronaut Victor Carroon (played by Richard Wordsworth) reaches out for a vase of flowers while lying in a hospital bed during the fourth reel of the film. And for the death of the giant half-man, half-vegetable monster Carroon eventually becomes at the end of the film, Bernard instructed his string players to play on the wrong side of the bridge of their instruments. His marking, *grottesco*, sums up the effect of the sound they created — a sound that he would go on to use



<https://youtu.be/boqA2Bm7Dcs>

<https://youtu.be/rvze0czjrrA>

"Nightmare" cues on an episode of the Bob Hope Chrysler Theatre...

[Monday, August 1, 2016 at 12:11 pm]

I've been relaxing this weekend watching *Kung Fu* (starring David Carradine) marathon on the Decades cable channel. On the side, I was also studying the music of Max Steiner. Here are three excerpts below.

The first clip on my unlisted YouTube (see link below) of Reel 7 pt 2 highlights two U.S. presidential/patriotic themes. Bars 13 thru 16 has the F major tonality with the first quarter chord F/A/C. Steiner inserted the key signature of one flat (F maj) for Bars 13 thru 17 (then cancelled in Bar 18). The sturdy brass especially but also the woodwinds play this section arranged by Max of "Hail To The Chief." Then in Bars 18-19 we hear a brief segment of the "Battle Hymn of the Republic" that Steiner arranged with the violins and vib. Its core chord is the E major (E/G#/B).

Starting at the end of Bar 21 we come to a dignified section of music thru Bar 29 (at least) of the so-called "Youth" motif (according to cue sheets). Then "Yankee Doodle" is played from Bars 34-37 presented by the rousing brass again. After a brief transition segment played by the trem violins and vib we come to a "Heartbreak" section of music played that is really tongue-in-cheek as played by the solo (almost comical) trombone. Max directed the player to sound *mf molto vibrato quasi rubato*. After a half rest in Bar 40, the solo trombonist plays "3" triplet value quarter notes (in C time) small octave A-B-A up to (Bar 41) "3" triplet value Line 1 E half note to triplet value D quarter note down to "3" triplet value E# half note to triplet value F# quarter note, and so on. The violins in Bar 41 (and also the vib) are bowed trem on Line 2 D/F#/A) D major chord) whole notes tied to whole notes next bar.

Here is the unlisted YouTube video link:

<https://youtu.be/P-z2tmT1Xqc>

Immediately following are my two hand-copied pages of Max's music:

https://s31.postimg.org/9a183h1dn/Dream_Sequence_Reel_7_pt_2_page_1.jpg

https://s32.postimg.org/6z3jlu4tx/Dream_Sequence_Reel_7_pt_2_page_2.jpg

Real 7072 (P.4)

(b) 7 Te di mania (C) -1- (3) (C)

Flute Picc. (b) 7 (2 Flute) 1, 2

(2) Oboes (b) 7 (2 Flute) 1, 2

(2) Clars (b) 7 (2 Flute) 1, 2

B. clar. (b) 7 (2 Flute) 1, 2

Fag. (b) 7 (2 Flute) 1, 2

(4) Hrs. (b) 7 (2 Flute) 1, 2

Tpts. (b) 7 (2 Flute) 1, 2

Pos. (b) 7 (2 Flute) 1, 2

Tuba (b) 7 (2 Flute) 1, 2

S.Dr. (b) 7 (2 Flute) 1, 2

Vib. (b) 7 (2 Flute) 1, 2

cowbell (b) 7 (2 Flute) 1, 2

Hand-organ by Bill Weibel

Te di mania

I (b) 7 (2 Flute) 1, 2

II (b) 7 (2 Flute) 1, 2

V (b) 7 (2 Flute) 1, 2

VC (b) 7 (2 Flute) 1, 2

CB (b) 7 (2 Flute) 1, 2

(13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24) (25)

(cont) 7 PT 2

- 2 -

18

Picc

Cl

B. Cl

Fug

Hr

Tpts

Pos

Tuba

SD

AD

HP

(Timp)

Vibe

Hand-copied by Bill Wabel

I

II

V

VC

CB

26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43

Handwritten musical score for a large ensemble. The score includes parts for Piccolo, Clarinet, Bass Clarinet, Flute, Horn, Trumpet, Trombone, Tuba, Snare Drum, Ad Libitum, Hand Percussion, Vibraphone, and various strings (I, II, V, VC, CB). The music is written in a single system with multiple staves. The score is marked with various musical notations, including notes, rests, and dynamic markings. A red box highlights the text "Hand-copied by Bill Wabel". The page number "37" is written at the bottom.

Next we have the Reel 6 pt 2 clip that encompasses the first 52 bars or so. Here is the unlisted link:

https://youtu.be/7IBx16_lyaM

There is a dreamy initial section of only the first three bars that accentuates the ascending and descending glisses of the harps and pianos that is very reminiscent of the classic opening bars of *The Adventures of Superman* (starring George Reeves). Tonalities are not as easy to discern clearly in many of Steiner's chords (unlike Herrmann in most cases), so I am not quite sure what the intended chord is in the first three bars. If you include all the given notes, then combined you have A min 9th (A/C/E/G/B). Clarinets play an inversion of the C maj (E/G/B but written F#/A/Line 2 D). Violins play Line 1 B/Line 2 E/G/B) bowed trem tied whole notes, while violas play small octave A/middle C/E tied whole notes bowed trem. VC/CB play Great octave B tied notes, and the timp is trem rolled on that as well. The flute, oboe, horns, and trem vibe play on tied E notes.

When the chimes sequence starts on Bar 4, the chord is C maj 7th (C/E/G/B) initially. The chimes with *hard hammer* strikes *ff* on Line 1 E quarter note sforzando-marked (^) followed by a quarter rest in 2/4 time. In Bar 21 the two muted (*sords*) trumpets are soli stridently sounding Line 2 G#/A [written A#/B] m2 interval half notes held fermata. Then in Bars 22 thru 27 Max creates a stealthy strings pizzicato section.

Then starting in Bar 29 we have a *quasi blues* section that in turn features solo clarinets, bass clarinet, and the alto sax. Later on starting in Bar 45 the music becomes far more jazzy-pronounced depicting sexy "Temptress" melodies where the tenor sax is included in the mix.

https://s31.postimg.org/cbz05jugr/Dream_Sequence_Reel_6_pt_2_page_1.jpg

https://s31.postimg.org/kpao08323/Dream_Sequence_Reel_6_pt_2_page_2.jpg

https://s31.postimg.org/riu1x6w7v/Dream_Sequence_Reel_6_pt_2_page_3.jpg

https://s32.postimg.org/53k7i5qkl/Dream_Sequence_Reel_6_pt_2_page_4.jpg

Real 6 PT 2

(Dream Sequence)
-1-

May Steiner

Handwritten musical score for a "Dream Sequence" by May Steiner. The score is for a large ensemble, including woodwinds, brass, strings, and percussion. The notation is in 4/4 time and features various musical notations such as notes, rests, and dynamic markings. The score is divided into measures, with some measures containing circled numbers (1, 2, 3, 22, 23, 24, 25, 26, 27, 28). A red stamp reads "Hand-copied by Bill Washell". The score includes a "Roll" section at the end, marked with a circled 24. The score is written on a single page, with a "cont." (continue) marking at the bottom right.

Handwritten musical score for a "Dream Sequence" by May Steiner. The score is for a large ensemble, including woodwinds, brass, strings, and percussion. The notation is in 4/4 time and features various musical notations such as notes, rests, and dynamic markings. The score is divided into measures, with some measures containing circled numbers (1, 2, 3, 22, 23, 24, 25, 26, 27, 28). A red stamp reads "Hand-copied by Bill Washell". The score includes a "Roll" section at the end, marked with a circled 24. The score is written on a single page, with a "cont." (continue) marking at the bottom right.

R672
 (cont)
 (P.F.)
 Quasi blues
 (1,9) (P10)

Engtr
 Clar I
 Clar II
 Clar III
 alto sax
 Baro (Clar)
 Fog
 Pos
 Chimes
 gong
 Xylo
 Hup
 Piano
 Guitar
 I
 II
 Violas
 VC
 CB

Hand-copied by Bill Wechel

67-5 C9 C9-5 Bb9-5 67-5 CF F9 Bb-9 Ab7-5
 29 30 31 32 33 34 35 36 37

(cont) R. 6 PT 2

-3-

max Steiner

molto rit

maraca

Flute (E#)

Oboe (oboes)

Clas II

III

alt sax

Bcl

Fog

C. Fog

Harp

Maracas

Pno

Electric guitar

Regular guitar

Celste

I

II

V

VC

CB

Hand-copied by Bill Wachtel

Solo

Cue in Maracas

Solo

(38) (39) (40) (41) (42) (43) (44)

- 4 -

Hand-copied by Bill Wrobel

The next video excerpt showcases much of the end section of the same Reel 6 part 2 cue. The audio starts on Bar 74. Here the orchestra sounds forte a proclamation A maj (A/C#/E) statement chord. It is rather like an applause chord or a statement of a small feat just performed for the audience clapping in wonder.

https://youtu.be/6S2gu_WmsKM

https://s31.postimg.org/oqv003q3/Dream_Sequence_Reel_6_pt_2_page_5.jpg

https://s32.postimg.org/vfqu0qdt1/Dream_Sequence_Reel_6_pt_2_page_6.jpg

Then a bit of a "Heartbreak" sequence is played by the solo sorrowful cello *quasi appassionato* starting at the end of Bar 76. Violins and violas in Bar 77 are bowed trem on D maj (D/F#/A) whole notes (by extension with the cello the D/F#/A/C# or D maj 7th) crescendo hairpin to (Bar 78) E min (E/G/B) whole notes decrescendo hairpin. By Bar 82 at the end of this sequence, the trumpets and Pos show up to add tension. The harp plays an ascending sweep of two "6" sextuplet 16th figures to "12" 32nd note figure starting Great octave E-G-Bb-small octave D-E-G sextuplet, and so on up the registers. This E/G/Bb/D/A (added 11th or A by a few other instruments) chord is the E half-dim 7th/11th chord.

Starting in Bar 89 a familiar stealthy type of music is played for four bars. It is a type of stealthy footsteps motif that I heard in other movies and especially cartoons but I cannot at the moment identify it. I believe I heard it in the spooky woods scene in *The Wizard of Oz* (1939). It starts basically on D min (D/F/A). The harp/piano/organ play ascending quarter notes D-F-A-D to (next bar) Bb dotted quarter note to C-Bb 16ths to A-G-F-E quarter notes.

(Cont) R6T2

- 5 -

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on a single page, numbered 5, and is a continuation of a previous page (R6T2).

The score includes parts for the following instruments and voices:

- Flute (P. 19)
- Clarinet (C. 19)
- Trumpets (Tpts)
- Pos (Pos)
- S.D. (S.D.)
- Harp (Harp)
- Piano (Piano)
- Vocal Soloist (V.C.)
- Chorus (C.B.)

The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked "Allegro". The score is divided into measures, with measure numbers 74 through 81 indicated at the bottom.

Handwritten notes and markings include:

- "(Cont) R6T2" at the top left.
- "- 5 -" at the top center.
- "P. 19" above the Flute part.
- "C. 19" above the Clarinet part.
- "Tpts" above the Trumpets part.
- "Pos" above the Pos part.
- "S.D." above the S.D. part.
- "Harp" above the Harp part.
- "Piano" above the Piano part.
- "V.C." above the Vocal Soloist part.
- "C.B." above the Chorus part.
- "(F#)" above the first measure.
- "(P. 19)" above the last measure.
- "[Harp] - copied by Bill Weibel" in red ink.
- "Solo" and "Quasi Appassionato" markings above the Vocal Soloist part.
- "col Harp" below the Harp part.
- Measure numbers 74, 75, 76, 77, 78, 79, 80, and 81 at the bottom.

(cont.) bptd

max steine

[illegible]

And here is powerful, evocative mood music by Max in Reel 4 pt 4.

Reel 4 pt 4

Max Steiner

Handwritten musical score for Reel 4 pt 4 by Max Steiner. The score is written on ten staves. The first staff is for CLS (6.5) with a key signature of one sharp (F#) and a common time signature (C). The second staff is for Bass Clarinet (Bb) with a key signature of one sharp (F#) and a common time signature (C). The third staff is for Flute (F) with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is for C. Flute (C) with a key signature of one sharp (F#) and a common time signature (C). The fifth staff is for Tpts (F#) with a key signature of one sharp (F#) and a common time signature (C). The sixth staff is for Trp (F#) with a key signature of one sharp (F#) and a common time signature (C). The seventh staff is for Pos (F#) with a key signature of one sharp (F#) and a common time signature (C). The eighth staff is for Vibe with a key signature of one sharp (F#) and a common time signature (C). The ninth staff is for I (F#) with a key signature of one sharp (F#) and a common time signature (C). The tenth staff is for II (F#) with a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings. A red box highlights the section 'B. Mason (Bb) (F#)' in the fifth staff. A red bracket indicates the section 'Hand-copied by Bill W. Rebel' in the eighth staff. The score is numbered 63 to 70 at the bottom.

https://youtu.be/IQZ3n_WUTxU

https://s32.postimg.org/5zrygx2et/Reel_4_pt_4_Bars_63_70.jpg

[Tuesday, August 2, 2016 at 2:48 pm]

Studying Herrmann's *Wuthering Heights* for a few hours after finding today newly released videos of the music on YouTube.

Here is track 01 of the "Prologue" followed by postimage direct links PLUS my hand-copied notes on the written music inserted within:

<https://www.youtube.com/watch?v=4OoZ3FIN3DE>

https://s32.postimg.org/sbrodzsqd/1_Prologue_Bars_1_5_Copy.jpg

https://s32.postimg.org/f32239fr9/2_prologue_Bars_6_8.jpg

All-gro Tumultuoso **Wuthering Heights** *Bill Wrobel (1913)*

Picc *4-5*
 Fls *4-5*
 Obs *4-5*
 Eng H *4-5*
 Clarinet *4-5*
 B. Clarinet *4-5*
 Sop *4-5*
 C. Sop *4-5*

(meter change)
 Hds *4-5*
 Tpts *4-5*
 Pos *4-5*
 Tuba *4-5*
 Temp *4-5*
 Bass *4-5*

Hand-copied by Bill Wrobel

Allegro Tumultuoso

Sightation BRAND No. 10 (PLAIN SCORE-24 STAVES) Litho'd in U.S.A. PRO ART PUBLICATIONS A DIVISION OF Behm & Mills Publishing Corp. NEW YORK, N.Y.

Parchment paper #19 Behm & Mills

Here is track 02 YouTube video released today:

<https://www.youtube.com/watch?v=Pu3oFP6HSrA>

In the video at the 00:12 point (Bar 41 of the Prologue), you hear the muted (sords) Pos (trombones) playing largely a series of minor chords. What you hear could've easily been placed in a moody section of *Journey to the Center of the Earth*. Here is my hand-copied notes:

https://s31.postimg.org/8rh02jygr/Wuthering_Heights_Prologue_Bars_41_47.jpg

Prologue [Wuthering Heights]

(1.8) 00:12:30

Bass (Lar)

Pos

Lockwood

VC

C.B.

Hand-copied by Bill Wabral

On this bleak hill-top, the earth is hard with a black snow, and the North wind blows on Van 175 Edge. No wonder the grass grows up between the flags, and eat the snow from the bridge (17-Tan)

41 42 43 44 45 46 47

Next is track 03 when Lockwood sings drearily about ever-lasting white snow! :)

<https://www.youtube.com/watch?v=ieggroaMIos>

Here below are my hand-copied Bars 71 thru 87 of the start of this track. Actually the 03 track starts on Bar 73 here but I wanted to include the start of the written repeat sequence (Bar 71).

https://s32.postimg.org/ml1nt8amt/Wuthering_Heights_Prologue_Bars_71_87.jpg

(cont) Prologue [Wintering Heights]

B. Hermann

Page 13

Prologue
start Tempo 3

(P. 11)

8 Lento

Flutes

Clas

B. Clar

lockwood

Violas

Solo cello

Eng Horn

Clas

B. CL

lockwood

Solo vl

alt. I

II

Violas

Solo cello

alt. vl

Hand-copied by Bill Wackel

80 81 82 83 84 85 86 87

8 min Amin

8 min

8 min

<https://www.youtube.com/watch?v=Yy6JPSaBBhk>

Next (click on link immediately above) is the end section of the Prologue. Go to 6:25 near the end of this video to read the music below. This includes Bars 256 thru 265. I inserted the chords in red ink in the image before the link.

https://s31.postimg.org/ep8riq1i3/Wuthering_Heights_Prologue_end_Bars_256_265.jpg

After this (see after the images immediately below for Track 05) we have track 07, a section of music from the beginning of Act I, Scene I that is purely orchestral. This is the actual song by Cathy (track 08).

<https://www.youtube.com/watch?v=GtUAaIJJfds>

This is not the beginning of Act I, Scene I ("I Have Been Wandering..."). The image below starts from Bar 62 thru 73. Bar 62 is the climax of the singing of this initial piece by the Cathy character. Go to 1:33 in this video of track 07 (CD 1) of *Wuthering Heights*. Once again, Bar 62 is the climax bar for Cathy singing. The chord is E major (E/G#/B) for this bar to (Bar 63) D major and so on. This proceeds to Bar 63 to the D major (C/F#/A) chord to (Bar 64) B min (B/D/F#).

https://s31.postimg.org/hgxylv9sb/Wuthering_Heights_Act_1_Scene_1_Bars_62_73.jpg

ACT I, Scene I
(p. 53) Track 07 [I have been wandering...]

Wuthering Heights

Barnard Hermann

1:33

Flutes 1 & 2

Oboes 1 & 2

Clars 1 & 2

Fags 1 & 2

F Horns 1 & 2

Harp I

Harp II

Handwritten musical notation for woodwinds and harps, including dynamics like *pp*, *mf*, *ppp*, and *delc*.

Emerson (Solo) Dmrt dip/A bmin

Hand-copied by Bill Weckel

Cathy

Wake those pass-es home

Ah Ah

Handwritten musical notation for Cathy's vocal line.

Poco and Rall

I altai

II altai

Violas

VC

CB

Handwritten musical notation for strings and vocal parts, including dynamics like *pp*, *mf*, and *ppp*.

62 63 64 65 66 67 68 69 70 71 72 73

<https://www.youtube.com/watch?v=SUHpfdkO5U>

Next is Act I, Scene I of Wuthering Heights, track # 08.

Track 05 Is Anyone Here? [and Prologue segment] *Wuthering Heights* B. Henman

6:08 6:46 7:03

Slow Curtain 7:13

Piccolo Fls 2 Cls 2 Brass 4 Fogs 2 C-Fog 12 F Horns 34 Pos 12 Tuba 3 Tam Tam Harp

Hand-copied by Bill Wadell

End of Prologue

256 257 258 259 260 261 262 263 264 265

This image encompasses Bars 76 thru 95. E major 7th
(E.G#/B/D#) highlights the initial bars in this image.
https://s32.postimg.org/g9ujjoqgl/Wuthering_Heights_Act_1_Scene_1_Bars_76_95.jpg

①

PII

P64

13

Wuthering

Handwritten musical score for "Wuthering" (PII, P64, 13). The score is written on five staves, each with a key signature of one sharp (F#) and a common time signature (C). The staves are labeled on the left: Horns, Hps (Harp), Violoncello (Vcllo), and Bass.

The score is divided into two systems. The first system includes the Horns, Hps, and Violoncello staves. The second system includes the Violoncello and Bass staves.

Horns: The first staff shows a melodic line starting on a whole note, followed by a half note, and then a quarter note. The dynamics are marked *mp* (mezzo-piano) and *pp* (pianissimo).

Hps: The second staff shows a melodic line starting on a whole note, followed by a half note, and then a quarter note. The dynamics are marked *mp* and *pp*. The instruction "non exp. (Laissez vibrer)" is written above the staff.

Violoncello: The third staff shows a melodic line starting on a whole note, followed by a half note, and then a quarter note. The dynamics are marked *mp* and *pp*. The instruction "Laissez vibrer" is written below the staff.

Bass: The fourth staff shows a melodic line starting on a whole note, followed by a half note, and then a quarter note. The dynamics are marked *mp* and *pp*.

Violoncello: The fifth staff shows a melodic line starting on a whole note, followed by a half note, and then a quarter note. The dynamics are marked *mp* and *pp*.

The score is titled "Wuthering" in red ink. The number "13" is circled in the top right corner. The number "1" is circled in the top left corner. The text "PII" and "P64" are written in red ink. The text "Wuthering" is written in red ink.

<https://www.youtube.com/watch?v=TI3N4MoIgNw>

Go to 2:17 in this video for the "A-men" bars.....

https://s31.postimg.org/b44maw5tn/A_men.jpg

[Friday, August 5, 2016 at 3:41 PM] :

<https://www.youtube.com/watch?v=rhQzdmnto4k&list=PLK1RsnvOSehRljVpmu7-y8nP0V0dzMeKw&index=12>

Next above is track 12. The image below shows the end of track 12 (end Section 33) and the beginning of track 13 (start of Section 34).

Handwritten musical score for *Wuthering Heights*, featuring tracks 12 and 13, C.D.I. The score includes staves for Solo, Vlns I, Vlns II, and C.B. (Cello/Bass). The tempo is marked "Moderato". The score is handwritten and includes a red box stating "Hand-copied by Bill Wrebold". The score is numbered 299, 300, 301, 302, 303, 304, 305, and 306.

Handwritten musical score for *Wuthering Heights*, featuring tracks 12 and 13, C.D.I. The score includes staves for Solo, Vlns I, Vlns II, and C.B. (Cello/Bass). The tempo is marked "Moderato". The score is handwritten and includes a red box stating "Hand-copied by Bill Wrebold". The score is numbered 299, 300, 301, 302, 303, 304, 305, and 306.

[https://s31.postimg.org/o9f4palgb/Wuthering Heights Sect 33 end to start Sect 34.jpg](https://s31.postimg.org/o9f4palgb/Wuthering_Heights_Sect_33_end_to_start_Sect_34.jpg)

Reel 1 pt 3 new Steiner flick (*Hanging Tree*):

[https://s8.postimg.org/rj9jwew5x/Reel 1 pt 3 Throw her in for 5 gold piece Cop.jpg](https://s8.postimg.org/rj9jwew5x/Reel_1_pt_3_Throw_her_in_for_5_gold_piece_Cop.jpg)

[https://s8.postimg.org/qu0jt7fut/Reel 1 pt 3 Red Watermill Bars 8 thru 15.jpg](https://s8.postimg.org/qu0jt7fut/Reel_1_pt_3_Red_Watermill_Bars_8_thru_15.jpg)

<https://youtu.be/N0HK0mNpveY>

Real/3 Hanging Tree

Audio = written [Hear Tape A]

Bill Wrobel
UCLA

Max Steiner

Giocoso "I'll Throw her in for a \$5 gold piece"

Glooso

(P.I.)
of gdp p

Oboes
Clarinet
Harp
Cello
Bass

Flute
Violin
Viola
V.C.
C.B.

(cont) P. 3

autograph score →

(8) see P. 3 autograph

[illegible]

(Handwritten musical score page)

"Flight"

Flight (P. 3)

31 Fls
1. Fls

Oboe

CL

B. CL

Fop

(4) Hrs

(4) Trt

(4) Bas

Tha

ms

SD

organ

perc

maraca marcato

I

II

V

VC

CB

(1) (2) (3) (4) (5) (6) (7) (8)

Next (see image immediately above) is from this video I made (link below):

<https://youtu.be/BiITHpxdNVw>

Here in the link below is the Cliff Descent cue (Reel 10 pt 4) of Steiner's *Charge at Feather River* followed by three links of my hand-copied pages.

<https://youtu.be/IyG8pgtUgHk>

https://s10.postimg.org/z9u7hqp15/Charge_at_Feather_River_Reel_10_pt_4_page_1.jpg

https://s10.postimg.org/d4f5id8op/Charge_at_Feather_River_Reel_10_pt_4_page_2.jpg

https://s10.postimg.org/98rs6xsgp/Charge_at_Feather_River_Reel_10_pt_4_page_3.jpg

Below are my own inserted images on this Word document.

Below that will be the YouTube link to Reel 8 cues and postimage.org images:

<https://youtu.be/fOVIJ1OZxAI>

https://s10.postimg.org/74v9hpi95/Charge_at_Feather_River_Reel_8_pt_2_Bars_1_3.jpg

https://s9.postimg.org/t40w0rn9b/Charge_at_Feather_River_Reel_8_pt_3_Bars_1_7.jpg

https://s10.postimg.org/nm1hljpah/Charge_at_Feather_River_Reel_8_pt_3_Bars_20_31.jpg

change 6
Feather River

Te Lasso

R 10/14

Steiner

(C)

(2/1)

(12)

(C)

2 Fls.
+ Picc

oboe

CH.

2 Cls

Bar. Sax

Fl. Cls

Fags

(3) Hrs

(4) Trpts

(3) Cors

Tuba

gong

(Hr) Fag. # ppp

Novach

g. (metronome)

VLns

V

VC

CB

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

Cont 1014

Charge at Feather Lines

(7 4) (P. 5)

FLS

Obo

EH

CLS

Kornet

H. CL

Fors

Hos

Tpts

Pos

Tuba

Dr

Mr

Gang

Nova

Vc

V

VC

CB

(10) (11) (12) (13) (14) (15) (16)

This is a handwritten musical score on aged paper, titled "Charge at Feather Lines". The score is for a large ensemble, including woodwinds (Flutes, Oboe, Clarinet, Bassoon, Horns), brass (Trumpets, Trombones, Tuba, Euphonium), and percussion (Drum Major, Gang, Nova, Vipers, Violins, Viola, Violoncello, Contrabass). The music is written in a complex, rhythmic style with many accidentals and dynamic markings. The score is divided into measures, with some measures containing multiple staves for different instruments. The notation is dense and includes many slurs, ties, and other musical symbols. The page is numbered 67 at the bottom.

10/4
p) slower

Charge Fortepan River

(3/4)

oboe

cl. H.

cls

h. sr

brl

cf

Frj

Hns

Pos

T. br

D

gong

Hp

hand-copied by Bill Wachs

Nov

Vcl

V

Vc

ch

(30)

(31)

(32)

(33)

(34)

(35)

(36)

5 PR
17 405

med To

p. 2

Handwritten musical score for a 1960s rock band, featuring staves for various instruments including Drums, Bass, Guitar, Violin, Viola, VC, CB, Piano, and Harp. The score includes musical notation, dynamics (mf, f), and a handwritten note: "hand-copied by Bill Warhol".

mod To

(p. 2)

Obs

Cl.

(Hr)

(Ucl)

2, Bar.

2 Fogs

3 Ha)

3 Pos

Tuba

Dr

Cymbal

A. Dr.

HP

Piano

Guitar

Violon

Violon

VC

CB

hand-written by Bill Wabbe

B^bmin

mod To

Guitar

Violon

Violon

VC

CB

(1)

(2)

(3)

Handwritten musical score for a large ensemble, featuring various instruments and a large section labeled "hand-copied by Bill Wasbel". The score is written on multiple staves, including parts for Flutes (Fls), Piccolo (Picc), Oboes (Ob), Clarinets (Cl), Bassoons (Bsn), Horns (Hr), Trombones (Tbn), Tuba (Tuba), Finger Cymbals (Finger Cymb), Gong, Percussion (Perc), Violins (Vln), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The score includes musical notation, dynamics, and a large section labeled "hand-copied by Bill Wasbel". The score is numbered 1 through 7 at the bottom.

p6 8/3 Charge at Foster River

Handwritten musical score for "Charge at Foster River" (p6 8/3). The score is written on multiple staves, including parts for Flutes (FLS), Piccolo (Picc), Oboes (Obs), E♭ Clarinets (E♭ CL), Bass Clarinets (B. CL), Bassoon (Fag), Horns (Hns), Percussion (Pcs), Trumpets (Tuba), Trombones (Tuba), Percussion II (Perc II), Percussion I (Perc I), Violins (Vln), Violas (Vla), Violoncellos (VC), and Contrabass (CB). The score includes various musical notations such as notes, rests, and dynamic markings. A handwritten note "hard-coded by Bill Winkler" is visible in the center. The bottom of the page features a series of circled numbers: (20), (21), (22), (23), (24), (25), (26), (27), (28), (29), (30), (31).

FLS

Picc

Obs

E♭ CL

B. CL

Fag

Hns

Pcs

Tuba

Tuba

Perc II

Perc I

Vln

Vla

VC

CB

hard-coded by Bill Winkler

(20) (21) (22) (23) (24) (25) (26) (27) (28) (29) (30) (31)

Here below is the Preparation cue (Reel 11/3-12/1) of Steiner's *A Majority of One*. Below that link are my hand-copied images.

<https://youtu.be/nGfDiZ0ThMQ>

https://s10.postimg.org/4nk9fcull/A_Majority_of_One_Reel_11_pt_3_page_1.jpg

https://s9.postimg.org/6ej17yxtr/A_Majority_of_One_Reel_11_pt_3_page_2.jpg

https://s10.postimg.org/bc15jb7k9/A_Majority_of_One_Reel_11_pt_3_page_3.jpg

https://s9.postimg.org/fir9zff0v/A_Majority_of_One_Reel_11_pt_3_page_4.jpg

https://s10.postimg.org/700df2fhl/A_Majority_of_One_Reel_11_pt_3_page_5.jpg

https://s9.postimg.org/g89xjaxwf/A_Majority_of_One_Reel_11_pt_3_page_6.jpg

https://s10.postimg.org/opx8ckq1l/A_Majority_of_One_scroll_image.jpg

P. 14 1:38:30
P. 15 # 79568

Flute 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

(cont) 11/3-12/1 (p. 16) (1133/38) maturity) 8v--- (p. 17) (1133/42)

Fls
Obue
cls
Fog
xyl
Hr
Pnc
I
II
V
VC
CB

60 61 62 63 64 65 66 67

(P. 18) 11/3-12/1

(P. 33, 49)

(P. 18)

Handwritten musical score for a large ensemble, featuring staves for Flute (FL), Oboe, Clarinet (CL), Bassoon (Fog), Horn, Gong, Xyl, Harp (Hp), Percussion (Pnc), and various strings (I, II, V, VC, CB). The score includes complex rhythmic notation, including triplets and sixteenth notes, and dynamic markings such as *mf*, *f*, and *sfz*. The bottom of the page shows measure numbers 68 through 75 circled.

cont. 11/3-12/1 majority

1.20

(P. 21)

FL

Flc

Oboe

Clas

Fog

Horn

gong

xp

HP

Pvc

Hand-digged by Bill W. R. (L)

I

II

Vul

Uc

(b)

(76) (77) (78) (79) (80) (81) (82) (83)

Handwritten musical score on aged paper, featuring multiple staves and instruments. The score is written in a cursive, handwritten style.

Staves and Instruments:

- FLS:** Flute 1, marked "Slow" and "p. 22 (133:59)".
- Oboe:** Oboe, marked "p. 23 (134:18)" and "slowly".
- CLS:** Clarinet 1, marked "p. 23 (134:18)".
- FLC:** Flute 2, marked "p. 23 (134:18)".
- Fags:** Bassoon, marked "p. 23 (134:18)".
- Hns:** Horns, marked "p. 23 (134:18)".
- Long BD:** Long Bass Drum, marked "p. 23 (134:18)".
- Gong:** Gong, marked "p. 23 (134:18)".
- HP:** Harp, marked "p. 23 (134:18)".
- Pm:** Piano, marked "p. 23 (134:18)".
- 450:** 450, marked "p. 23 (134:18)".
- I:** I, marked "p. 23 (134:18)".
- #:** Sharp, marked "p. 23 (134:18)".
- V:** Voice, marked "p. 23 (134:18)".
- VC:** Voice, marked "p. 23 (134:18)".
- Ch:** Chorus, marked "p. 23 (134:18)".

Handwritten Notes and Markings:

- "Slow" (written above the first staff).
- "p. 22 (133:59)" (written above the first staff).
- "p. 23 (134:18)" (written above the second staff).
- "slowly" (written above the second staff).
- "Tecl" (written above the third staff).
- "Chant-copied by Bill Walter" (written below the fourth staff).
- "let it all ring" (written below the fifth staff).
- "slowly" (written above the sixth staff).
- "p. 23 (134:18)" (written above the sixth staff).
- "p. 23 (134:18)" (written above the seventh staff).
- "p. 23 (134:18)" (written above the eighth staff).
- "p. 23 (134:18)" (written above the ninth staff).
- "p. 23 (134:18)" (written above the tenth staff).
- "p. 23 (134:18)" (written above the eleventh staff).
- "p. 23 (134:18)" (written above the twelfth staff).
- "p. 23 (134:18)" (written above the thirteenth staff).
- "p. 23 (134:18)" (written above the fourteenth staff).
- "p. 23 (134:18)" (written above the fifteenth staff).
- "p. 23 (134:18)" (written above the sixteenth staff).
- "p. 23 (134:18)" (written above the seventeenth staff).
- "p. 23 (134:18)" (written above the eighteenth staff).
- "p. 23 (134:18)" (written above the nineteenth staff).
- "p. 23 (134:18)" (written above the twentieth staff).
- "p. 23 (134:18)" (written above the twenty-first staff).
- "p. 23 (134:18)" (written above the twenty-second staff).
- "p. 23 (134:18)" (written above the twenty-third staff).
- "p. 23 (134:18)" (written above the twenty-fourth staff).
- "p. 23 (134:18)" (written above the twenty-fifth staff).
- "p. 23 (134:18)" (written above the twenty-sixth staff).
- "p. 23 (134:18)" (written above the twenty-seventh staff).
- "p. 23 (134:18)" (written above the twenty-eighth staff).
- "p. 23 (134:18)" (written above the twenty-ninth staff).
- "p. 23 (134:18)" (written above the thirtieth staff).
- "p. 23 (134:18)" (written above the thirty-first staff).
- "p. 23 (134:18)" (written above the thirty-second staff).
- "p. 23 (134:18)" (written above the thirty-third staff).
- "p. 23 (134:18)" (written above the thirty-fourth staff).
- "p. 23 (134:18)" (written above the thirty-fifth staff).
- "p. 23 (134:18)" (written above the thirty-sixth staff).
- "p. 23 (134:18)" (written above the thirty-seventh staff).
- "p. 23 (134:18)" (written above the thirty-eighth staff).
- "p. 23 (134:18)" (written above the thirty-ninth staff).
- "p. 23 (134:18)" (written above the fortieth staff).
- "p. 23 (134:18)" (written above the forty-first staff).
- "p. 23 (134:18)" (written above the forty-second staff).
- "p. 23 (134:18)" (written above the forty-third staff).
- "p. 23 (134:18)" (written above the forty-fourth staff).
- "p. 23 (134:18)" (written above the forty-fifth staff).
- "p. 23 (134:18)" (written above the forty-sixth staff).
- "p. 23 (134:18)" (written above the forty-seventh staff).
- "p. 23 (134:18)" (written above the forty-eighth staff).
- "p. 23 (134:18)" (written above the forty-ninth staff).
- "p. 23 (134:18)" (written above the fiftieth staff).
- "p. 23 (134:18)" (written above the fifty-first staff).
- "p. 23 (134:18)" (written above the fifty-second staff).
- "p. 23 (134:18)" (written above the fifty-third staff).
- "p. 23 (134:18)" (written above the fifty-fourth staff).
- "p. 23 (134:18)" (written above the fifty-fifth staff).
- "p. 23 (134:18)" (written above the fifty-sixth staff).
- "p. 23 (134:18)" (written above the fifty-seventh staff).
- "p. 23 (134:18)" (written above the fifty-eighth staff).
- "p. 23 (134:18)" (written above the fifty-ninth staff).
- "p. 23 (134:18)" (written above the sixtieth staff).
- "p. 23 (134:18)" (written above the sixty-first staff).
- "p. 23 (134:18)" (written above the sixty-second staff).
- "p. 23 (134:18)" (written above the sixty-third staff).
- "p. 23 (134:18)" (written above the sixty-fourth staff).
- "p. 23 (134:18)" (written above the sixty-fifth staff).
- "p. 23 (134:18)" (written above the sixty-sixth staff).
- "p. 23 (134:18)" (written above the sixty-seventh staff).
- "p. 23 (134:18)" (written above the sixty-eighth staff).
- "p. 23 (134:18)" (written above the sixty-ninth staff).
- "p. 23 (134:18)" (written above the seventieth staff).
- "p. 23 (134:18)" (written above the seventy-first staff).
- "p. 23 (134:18)" (written above the seventy-second staff).
- "p. 23 (134:18)" (written above the seventy-third staff).
- "p. 23 (134:18)" (written above the seventy-fourth staff).
- "p. 23 (134:18)" (written above the seventy-fifth staff).
- "p. 23 (134:18)" (written above the seventy-sixth staff).
- "p. 23 (134:18)" (written above the seventy-seventh staff).
- "p. 23 (134:18)" (written above the seventy-eighth staff).
- "p. 23 (134:18)" (written above the seventy-ninth staff).
- "p. 23 (134:18)" (written above the eightieth staff).
- "p. 23 (134:18)" (written above the eighty-first staff).
- "p. 23 (134:18)" (written above the eighty-second staff).
- "p. 23 (134:18)" (written above the eighty-third staff).
- "p. 23 (134:18)" (written above the eighty-fourth staff).
- "p. 23 (134:18)" (written above the eighty-fifth staff).
- "p. 23 (134:18)" (written above the eighty-sixth staff).
- "p. 23 (134:18)" (written above the eighty-seventh staff).
- "p. 23 (134:18)" (written above the eighty-eighth staff).
- "p. 23 (134:18)" (written above the eighty-ninth staff).
- "p. 23 (134:18)" (written above the ninetieth staff).
- "p. 23 (134:18)" (written above the ninety-first staff).
- "p. 23 (134:18)" (written above the ninety-second staff).
- "p. 23 (134:18)" (written above the ninety-third staff).
- "p. 23 (134:18)" (written above the ninety-fourth staff).
- "p. 23 (134:18)" (written above the ninety-fifth staff).
- "p. 23 (134:18)" (written above the ninety-sixth staff).
- "p. 23 (134:18)" (written above the ninety-seventh staff).
- "p. 23 (134:18)" (written above the ninety-eighth staff).
- "p. 23 (134:18)" (written above the ninety-ninth staff).
- "p. 23 (134:18)" (written above the one hundredth staff).

Handwritten musical score for a percussion ensemble, featuring parts for E♭L, B.C.L., Gong, Vibe, Xyl, Hr, Pnc, I, II, V, VC, and Cb. The score is divided into measures, with time stamps (P.25) 1:34:30, (P.26) 1:34:43, and 1:34:50. The notation includes various musical symbols, dynamics (mf, f), and performance instructions (e.g., "letting", "show gliss", "toddle"). The bottom of the page shows measure numbers (97) through (103).

[Monday, August 15, 2016 at 9:09 am]:

I spent a good deal of the last hot weekend going over my collection of *Perry Mason* dvds to locate & record Herrmann music placements therein. Then I made YouTube videos. See immediately below:

Bernard Herrmann cues in PERRY MASON #1:

<https://youtu.be/BmCyVrgcxho>

Bernard Herrmann cues in PERRY MASON #2:

<https://youtu.be/sGyefs4VIBU>

Bernard Herrmann cues in PERRY MASON #3:

<https://youtu.be/0gHgO2AyDL8>

Bernard Herrmann cues in PERRY MASON #4:

<https://youtu.be/uAI0qPPBqRA>

[1 pm]: Around noon I started to work on cue II (yet untitled) of my SUSPENSE SUITE. Here is the first page in full sketch form (may end up at complete and ready for prime time!--but not sure yet).

<https://s3.postimg.org/mkavs6fhv/MDS18092.jpg>

Suspense Suite

II

- 1 -

Bill Weibel
Monday 8-15-2016
Woven

Flute

Clarinet 1

Clarinet 2

Clarinet 3

Clarinet 4

French Horn 1

French Horn 2

Vibraphone

Harp I

Harp II

Violin I

Violin II

Viola

Violoncello

Measures: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

[3 PM Monday]:

Just finished my newest YouTube video: "Suspense Music in PERRY MASON # 1. " To lessen the suspense, I'll immediately link it below!

<https://youtu.be/sETz5W1OL-U>



I do not know right now the identity or composer of that long music sequence regarding the seventh floor murder of a secretary. It is an excellent suspense cue. I rather doubt it is by Goldsmith....perhaps Fred Steiner but more likely it might be Garriguenc. I'll check my old CBS notes for clues. If I can find that music placed in a *Twilight Zone* episode then I can identify it because I have the cue sheets.

[Wednesday, August 17, 2016 at 9:43 am]:

I created more YouTube videos yesterday, this time (largely) Herrmann music tracked in *Have Gun Will Travel*.

<https://youtu.be/gruRuxzBaDo>

HGWT video #1

https://youtu.be/WmO_DL2aQ00 HGWT video #2

Included in the medley mix of cue segments is music by Rene Garriguenc. Today I am expecting from Amazon the Season Two dvds of PERRY MASON. I will then watch the episodes and note Herrmann & Garriguenc music (and make more videos! :).....

[August 21, 2016 at 8:49 pm]:

I created more YouTube videos for educational purposes:

https://youtu.be/dUOjZT_57JQ HGWT video #3

<https://youtu.be/DobxRS0GR2I> HGWT video #4

<https://youtu.be/6pzq1VJXTRI> #1065 "Dramatic Journey (Car Motion)" Rene Garriguenc

<https://youtu.be/4ulu02PsO8s> Bernard Herrmann Music in PERRY MASON #5

Listened this morning to a preliminary rendition of Symphony No. 1 by someone who sent me a midi-construction (movements 2 & 3). I was very impressed!---especially movement 2.

[Monday, August 22, 2016 at 4:47 pm]: Just finished a new YouTube video:

https://youtu.be/qjDb_syNI7E Bernard Herrmann music in PERRY MASON #6 (Case of the Howling Dog).

[Wednesday, August 24, 2016 at 10 am]:

Yesterday mid-afternoon I finished versions A thru D of "Clues" for Suspense Suite. Basically they are like short Openings or Lead-Ins.

Suspense Suite Bill WRobel

Clues

Andante Tranquillo (quasi misterioso)
♩ = 90

Vibe [A]

Harp 18 sec

Andante Tranquillo (quasi mist.)
♩ = 90

Vibe [B]

Harp 18 sec

Andante Tranquillo (quasi mist.)
♩ = 90

Vibe [C]

Harp 18 sec

Andante Tranquillo (quasi mist.)
♩ = 90

Vibe [D]

Harp 18 sec

Page completed
Tues Aug 23, 2016
(2:50 pm)

https://s16.postimg.org/o071kzi2d/Clues_A_thru_D_Suspense_Suite.jpg

[https://s11.postimg.org/mdgvezco3/Bates Motel 2016 8 23 comments.jpg](https://s11.postimg.org/mdgvezco3/Bates_Motel_2016_8_23_comments.jpg)

Yesterday I posted comments regarding the music of the cable tv series, BATES MOTEL (see link above). I wrote:

"What's the point of running to the hills to avoid sounding Herrmannesque in the series? IMO the producers of this show SHOULD have required a good Herrmannesque score considering the obvious direct-link subject matter tied to the PSYCHO universe. This does not necessarily mean another strings-only score nor obviously quoting the 1960 score (or maybe just a subtle hint here & there). I probably would've utilized, say, a woodwinds-only score (especially with the low register clarinets/bass clarinets/CB clarinet/C. Fags etc)--OR that and brass, and also two harps, and some battery instruments. No strings whatsoever. No solo rippling piano. I would definitely have a three-note motif....and a one-note/chord punctuations for "Bates." Dearest Mommie might occasionally get a luxurious sax family choir considering the star Vera Miles....eh, .Farmiga! :)...."

[10:12 am Wednesday]: Last Wednesday evening I started to work on my small backyard in preparation to install sod in the central area and then spread *Scotts Tall Fescue Mix* grass seed. I had to hand-pick the hard top soil that was sun-baked during the summer, and throw much of it away in bags to the trash. Some of the looser but powdery soil I shoveled to one side of the house. On Thursday I continued digging the yard. Later in the morning I went to Home Depot and was lucky to find that fresh sod had arrived that morning, so I purchased twelve units. Later in the early evening (when it got cooler with no direct sun exposure) I continued my digging of the rest of the yard. It was dirty work but somebody has to do it! :)....And then I added fresh soil on top, and watered.

Relatively soon after daybreak on Friday I installed the sod after first watering the clay base soil and added more fertilized soil meant for best grass growth. Then that early evening I spread the grass seed over the rest of the yard I wanted done, applied more fresh topsoil, and watered it down. Each morning before the sun gets too intense in the back, I water the grass-seeded new soil, and then spread green shade over from the wooden fence across to our door across chairs to protect the sod from the hot sun. I noticed this morning that the grass has already started to sprout above the fresh soil!

[Thursday, August 25, 2016:]"



Bill Wrobel added 3 new photos.

6 mins ·

From Peter Ustinov's DEAR ME autobiography (page 246 Penguin paperback):

"At the end of The Egyptian, which was a film I never saw since I found it so profoundly silly while I was making it...."



https://s16.postimg.org/j55q979qt/Ustinoc_on_Egyptian.jpg

Ustinov on QUO Vadis:

<https://s10.postimg.org/frlhxfdah/MDS18105.jpg>

I4

An exciting proposition came my way when I was twenty-eight years old. M.G.M. were going to remake *Quo Vadis*, and I was a candidate for the role of Nero. Arthur Hornblow was to be the producer, and I was tested by John Huston. I threw everything I knew into this test, and to my surprise John Huston did little to restrain me, encouraging me in confidential whispers to be even madder. Apparently the test was a success, but then the huge machine came to a halt, and the project was postponed for a year.

At the end of the year, the producer was Sam Zimbalist and the director Mervyn Leroy. They also approved my test, but warned me in a wire that I might be found to be a little young for the part. I cabled back that if they postponed again I might be too old, since Nero died at thirty-one. A second cable from them read 'Historical Research Has Proved You Correct Stop The Part Is Yours'.

THE PRINCIPAL PLAYERS IN M-G-M's "QUO VADIS"



Deborah Kerr is the beautiful Lygia, daughter of a king, beloved hostage of Rome who is treated as a daughter rather than a captive.



Peter Ustinov, Russian-born British actor, portrays the decadent Emperor Nero whose vanity and wickedness are appalling!



Robert Taylor is Marcus Vinicius, Rome's finest soldier, faithful to Nero until he saw that the mad emperor's course meant ruin.

[Tuesday, August 30, 2016 at 12:47 pm]:

I created a few more videos in the last 24 hours.

<https://youtu.be/ZSuyN9thm2I> Bernard Herrmann Music in GUNSMOKE #1

<https://youtu.be/6GD-V-DIEhQ> Bernard Herrmann Music in GUNSMOKE #2



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youtu.be/ZSuyN9thm2I

Bernard Herrmann Music in GUNSMOKE
#1



1



1



https://s15.postimg.org/trjdfllqgj/Twitter_2016_8_29.jpg

https://s9.postimg.org/3wi290c4f/Twitter_2016_8_30.jpg



Last evening I went to my Amazon Prime account and ordered six dvds of television shows. I purchased seasons 4 & 5 of PERRY MASON, the second half of season Four of GUNSMOKE, and the first half of season Five of GUNSMOKE. I would've bought volume 2 of season Five but it wasn't available on Amazon Prime. I already had most of the first half of Season Four from my old Columbia House subscription long ago on the series. At that point in late November of that season, the subscription terminated (no more GUNSMOKE episodes were released. I believe at the time, it was fairly expensive at \$25 a dvd (six to 8 episodes per monthly release). I discussed these series (and HGWT) in my old 2007/2007 paper linked immediately below:

<http://www.filmscorerundowns.net/herrmann/havegunwilltravel.pdf>
https://s15.postimg.org/e5u1y5m8b/Amazon_order_2016_8_29_Perry_Mason_Gunsmoke.jpg

Delivery estimate: **Wednesday, August 31, 2016 by 8pm**



Perry Mason: Season 4, Vol. 2

Raymond Burr

Sold by: Amazon.com LLC

\$9.96

Buy it Again



Perry Mason: Season 4, Vol. 1

Raymond Burr

Sold by: Amazon.com LLC

\$11.99

Buy it Again

Delivery estimate: **Wednesday, August 31, 2016 by 8pm**



Gunsmoke: Season 4, Vol. 2

Gunsmoke

Sold by: Amazon.com LLC

\$11.59

Buy it Again

Delivery estimate: **Wednesday, August 31, 2016 by 8pm**



Perry Mason: Season 5, Vol. 2

Raymond Burr

Sold by: Amazon.com LLC

\$9.96

Buy it Again



Perry Mason: Season 5, Vol. 1

Raymond Burr

Sold by: Amazon.com LLC

\$9.96

Buy it Again

Arriving tomorrow by 8pm

On the way



Gunsmoke: Season 5, Vol. 1

James Arness

Sold by: Amazon.com LLC

\$11.59

I should get all of them tomorrow (Thursday). I betcha I'll be watching many of the episodes! :) In the process, I'll be recording on my tape machine music of interest, compile a bunch of them, convert to digital via Ion Tape Express, make video snapshots via VLA Media Player, and then create more informative videos on YouTube (presenting them also on my Facebook and Twitter sites).

[Thursday, September 1, 2016]:

Since Tuesday I created more videos:



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youtu.be/KyHN78Hw9SA

Bernard Herrmann Music in GUNSMOKE
#3



https://s18.postimg.org/8jdcynth5/Gunsmoke_3_Twitter.jpg



https://s16.postimg.org/56gp3dvr9/Untitled_on_Twitter_2016_8_31.jpg

yesterday I did indeed receive my *Gunsmoke* and *Perry Mason* dvds from Prime Amazon. I watched 13 episodes (first two of three discs of the set minus one episode) of the Fifth Season Vol 1 dvd of *Gunsmoke*. The first episode of the Fifth season is "Target" (airdate Sept 5, 1959). It's a poor season opener. I'd give it a C rating. Next is "Kitty's Injury" (9-19-59). Also a C rating. Next is "Horse Deal" (9-26-59) starring Harey Carey Jr--quite a good episode with a fair amount of Herrmann music edited in. I'd give it a B + rating at least. Next is "Johnny Red" (10-3-59) starring James Drury of *The Virginian* fame. It's a decent episode with Herrmann's "Noonday" cue (*Desert Suite*) featured. I'd give it a B or B-. Next is "Kangaroo" (10-10-59) that has a colorful cast but very little Herrmann, and the story is a bit weak and strange in subject matter. C+ rating perhaps. Next is "Tail To The Wind" (10-17-59) that is very good. I'd give it a B+ rating at least. Harry Townes is the star, a very mild-mannered (but smart) chicken farmer plagued by a fat neighbor and his son (both trouble-makers). Next is "Annie Oakley" that is ok & interesting but not B rating potential in the final analysis--but still worth a watch.

"Saludos" starts off Disc Two that aired Halloween night in 1959. I'd give it a B or B- rating. Good stars in this one. "Brother Whelp" is next. OK. Character-play. Dunlop did the original score. "The Boots" is next but I didn't much care for this episode about a drunk ex-gunfighter. C or C- rating. Next is "Odd Man Out" that stars Elisha Cook. Grief & mental health issue is the story theme. Next is "Miguel's Daughter" (Nov 28, 1959). Rene Garriguenc did the original score here. C rating. Simon Oakland plays an overly protective and prideful Mexican father ready to kill any stranger who insults or hurts his only daughter. Pride goeth before the fall. Then is "Box O' Rocks" (December 5, 1959) that has quite an excellent original score by Fred Steiner. This music was later used quite a lot by the music editor Gene Feldman (and others) for later episodes of *Gunsmoke*, *Rawhide*, etc. I would rate this episode a B+ perhaps. Steiner's "Bad Man" cue (cue #2832) was especially used in a lot of shows depicting bad guys and situations on the silver screen in that period for CBS television. We hear *sords* trombones, stopped horns highlight, cup-muted trumpets, tuba, etc. Quite Herrmannesque actually. Here below is my hand-copied image:

Hand-copied musical score for "Bad Man" cue #2832 by Fred Steiner. The score is for a 4 Horns ensemble and includes parts for Trombones (I, II, III), Trumpets (I, II), Baritone, Bass, and Tuba. The tempo is marked "Andante" and the key signature has one sharp (F#). The score is numbered 1 through 16 at the bottom. A red bracketed note in the middle of the score reads "Hand-copied by Bill Wachal".

https://s10.postimg.org/4kupvgevt/Bad_Man_Box_O_Rocks_Fred_Steiner.jpg

[1:48 pm]: Just created a video on this music.

<https://youtu.be/CpZfy0ZTBRM>

Tweets

Tweets & replies

Media



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youtu.be/CpZfy0ZTBRM

"Bad Man" Herrmannesque cue by Fred Steiner in "Box 'O Rocks" episode of GUNSMOKE.



https://s17.postimg.org/fcxdp3o9b/Bad_Man_Box_o_Rocks_Tweet.jpg

[Saturday, September 3, 2016 at 11:39 am]:

Just now I created a Gunsmoke # 4 YouTube video:



<https://youtu.be/oH3gimEzTzs>

https://s14.postimg.org/r9c6uqyzl/2016_9_3_Gunsmoke_4_Twitter.jpg

And yesterday I created a "Moby Dick" (Herrmann) YouTube video:

<https://youtu.be/dDLe9u1d0NY>

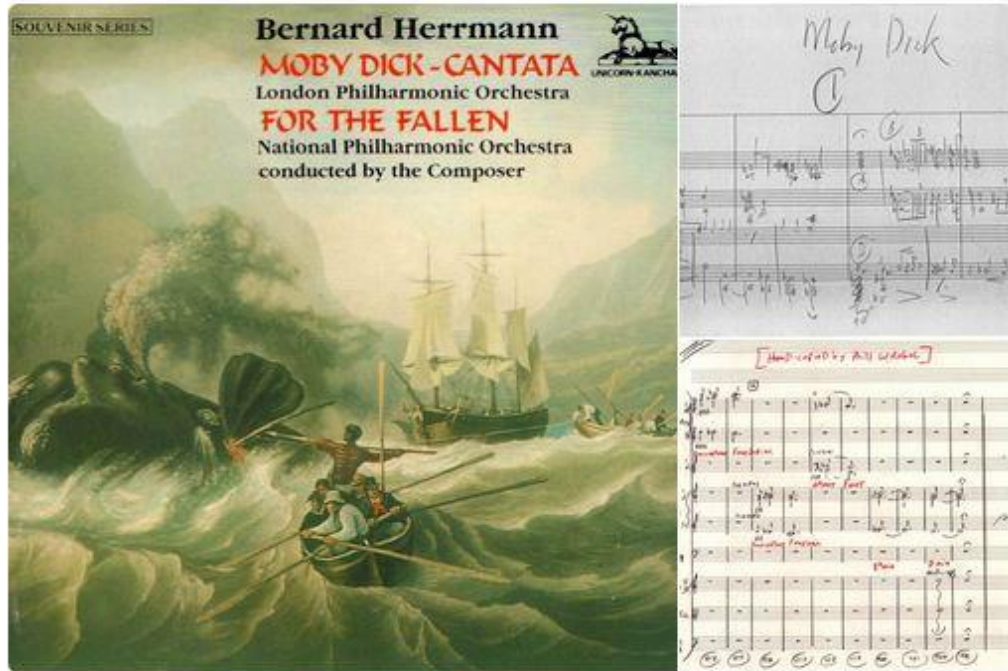
https://s18.postimg.org/vln7ljt2h/2016_9_2_Moby_Dick_Twitter.jpg



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youtu.be/dDLe9u1d0NY

MOBY DICK varied scores by Herrmann.



[8:46 pm Saturday]: Just earlier watched on dvd "Fawn" (airdate April 4, 1959) of GUNSMOKE. This is a highly touching and ultimately "feel good" story by John Meston, story & script by John Meston who normally wrote many rather hard-edged classic *Gunsmoke* episodes in the first several seasons, some quite sad indeed. But this one is an exception to that rule--it can even bring a tear to the eye, this story....but in a good way....

[9:42 pm] Revisit of beautiful Max Steiner music!

https://s9.postimg.org/y23s0vh2n/Barby_s_Rangers_tweet.jpg

Tweets Tweets & replies Media



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youtu.be/vvOtlPq-l1Y
Revisit. Very beautiful music by Max Steiner!



[Tuesday, September 6, 2016 at 9 pm]:

This afternoon I created a new YouTube video: Herrmann/Garriguenc Music in THE TWILIGHT ZONE # 1:

<https://youtu.be/7x24ifOnmt4>

https://s12.postimg.org/52oe7tw8t/Herrmann_Garriguenc_Music_in_Twilight_Zone_1_t.jpg

The next Twilight Zone video (#2) will include a big chunk of music from "Third From the Sun." I'll start on it tomorrow (Wednesday). The episode opens with "Songe" by R. Challan, then the atmospheric "Time Passage" by Bernard Herrmann from his *outer Space Suite*. That episode starring Fritz Weaver incidentally had excellent direction by Richard L. Bare. I loved the off-centered, askewed cinematography!

Tweets Tweets & replies Media



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youtu.be/7x24ifOnmt4

Herrmann/Garriguenc Music in THE TWILIGHT ZONE #1



And here's a nice YouTube created & released today by somebody:

<https://www.youtube.com/watch?v=HPHmKxup09A>

"Adagietto" cue by Herrmann for *Snows of Kilimanjaro*.
